

PRINTS ROOM

ART

Formerly EUROPEAN ART THIS MONTH



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For Denmark, Steen Colding

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SPECIAL EVENTS

Venice: The XXIV Biennale

Off to a somewhat late start, the various committees and subcommittees charged with the organization, under the leadership of Senator Giovanni Ponti, of the 29th Biennale now have their plans completed and everything is well under way. The 29th Biennale will open June 14th and will be the biggest yet, with 28 or more nations represented. To date, official confirmation of participation has been received from Austria, Belgium, Canada, Czechoslovakia, Denmark, Finland, France, Germany, Great Britain, Israel, Japan, Yugoslavia, the Netherlands, Poland, Roumania, Switzerland, the Soviet Union, the United States and Hungary—to name first those countries which have their own pavilions. Also participating will be Australia, Brazil, Ceylon, Colombia, India, Iran, Spain, Tunisia and Turkey, whose entries will be shown in the great central pavillion.

Hungary will be participating for the first time in ten years, and the Hungarian Pavillion, badly damaged during the war and from years of disuse, is being extensively renovated, inside and out. The work is under the supervision of the architect Benkhard Agost. Canada will have a new pavillion, situated between those of Britain and Germany, and facing the Lagoon, toward Sant'Elena and the Lido. The Canadian Pavillion is the work of the Milanese architects Belgioioso, Peresutti and Rogers.

Foreign commissioners to the 29th Biennale whose names have been announced include: Dr. Luigi Vayer of the Budapest Museum of Fine Arts; Don Luis Gonzales Robles, Chief of Exhibitions at the National Museum of Contemporary Art, Madrid; Professor Otto Benesch, Director of The Albertina, Vienna; Professor J. van Lerberghe, Fine Arts Councillor to the Belgian Ministry of Education; Professor Alan Jarvis, Director of the National Gallery, Ottawa; Dr. Jiri Kotalik of Prague; Professor Ranjit Fernando of Ceylon; Professor Jorn Rubow, Director of the Royal Museum of Fine Arts, Copenhagen; Professor S. Saarikivi of Finland; Raymond Cogniat, Inspector General of Fine Arts, France; Professor E. Hanfstaengl, former Director-General of the Bavarian State Galleries; Sir Philip Hendy, Presiding Officer of the Fine Arts Commission of the British Council; Marco

Grigorian, painter and member of the governing body of the Institute of Fine Arts, Teheran; Professor Aleska Celebonovic of Belgrade; Professor A. M. Hammacher, Director of the Kröller-Müller Museum of Otterlo, Holland; Professor Julius Starzynski, Director of the National Institute of Art, Warsaw; Ligia Macovei, painter, of Bucharest; and Professor Alexei Fedorov-Davidow of Moscow University and the Tretyakov Gallery.

As we go to press not much official information is available concerning the artists who are to receive special attention in the 29th Biennale. One exhibition that will undoubtedly attract great interest is to be devoted to Wols. This will be held in the Italian Pavillion, being organized directly by the Biennale under the supervision of Dr. Umbro Apollonio, Director of the Archivio Storico d'Arte Contemporanea.

Britain will be represented with over 100 works by the sculptor Kenneth Armitage, the painter William Scott, and the painter-engraver Stanley William Hayter. Pevsner, Leguelt, Masson and Pignon will represent France. Switzerland will present the work of some of her most talented young artists and a one-man exhibition of Max Bill (as sculptor).

Italy will stage large retrospective exhibitions for the painters Campiglli and Licini and the sculptors Fontana and Viani. There will be one-man shows for E. Bacci, M. Becchia, G. Breddo, C. Corsi, F. Gentilini, M. Mafai, F. Menzio, G. Migneco, L. Montanarini, M. Radice, G. Turcato, and the sculptors C. Cappello, N. Franchina, Mastroianni, Negri and Signori. Many other well known Italian artists and many leading younger artists will also be represented. Venice herself will present an exhibition of Venetian decorative art—glass, mosaic and enamel—in the Venetian Pavillion.

As for official prizes, grand prizes of two million and one-and-one-half million lire will be awarded in painting and sculpture by the Presidency of the Council of Ministers and The City of Venice. Prizes of 500 000 and 250 000 lire will be awarded for black-and-white works by the Provincial Administration of Venice, and a special prize of 500 000 lire will be awarded for a work of religious art by the Presidency of the Council of Ministers. All of these awards will be designated by an international jury consisting of the Secretary-General of the Biennale, foreign commission-

ers present in Venice, and four members of the Biennale committees. As in the past, many other prizes ranging from 200 000 to one million lire are being offered by private organizations including, this year, the International Institute of Sacred Art.

Belgium: The World's Fair

Many major art exhibitions will be held in Belgium this summer and fall in conjunction with the Brussels World's Fair. The first, and one of the most spectacular, "Fifty Years of Modern Art", opens on April 17th in the International Palace of Fine Arts. Described as "the most important exhibition of modern art ever organized", it comprises almost 350 paintings and sculptures, the work of some 230 artists ranging from Cézanne and Seurat to Pollock and Dubuffet, assembled from leading collections throughout the world. All of the pioneers, masters and near masters of modern art are represented, in most instances with both early and late works, and most of the schools and techniques. "50 Years of Modern Art" is distinguished from other historical surveys not only by its size and comprehensiveness but also in its contemporaneity. For it contains work by many of the most widely recognized or controversial younger artists, including Afro, Appel, Armitage, Bacon, Chadwick, Consagra, Cornille, Francis, Graves, Jacobsen, Jorn, Kline, de Kooning, Lipton, Mortensen, Nolan, Poliakoff, Riopelle, Roszak, Santomaso, Soulages, de Stael, Tobey, Vasarely and Wols.

Meantime in Palace 7 there is to be a vast exhibition of 50 years of Belgian art: around 200 paintings, sculptures, drawings and graphic works by artists of every tendency from Ensor till today. Contemporary Belgian art may also be seen in a special, rather more selective exhibition at the Palais des Beaux-Arts in which Flemish expressionism and avant-garde painting are emphasized.

Another large exhibition, this one devoted to modern French painting, may be seen in the French Pavillion, the abstract works selected by Bernard Dorival, the figurative by Claude Roger-Marx. The French Pavillion also houses a museographical exhibition, "The Year One Thousand", containing works of art from all parts of the world created around that year.

Amateurs of ancient and primitive art will find works of special interest in the Mexican, Turkish and Yugoslav Pavillions (along with

examples of the contemporary art of those countries) and in the vast section devoted to the Belgian Congo.

Four exhibitions have been organized for the United States Pavillion. One of these comprises 44 paintings by 17 young contemporary artists: Baziotes, Boynton, Calcagno, Carone, Diebenkorn, Ernst, Gechtoff, Hartigan, Kelly, Kienbusch, Marca-Relli, Kyle Morris, Motherwell, Mueller, Perlin, Reinhardt and Siegfried. Another is devoted to modern American sculpture. Still another, to American Indian art, ranging from an ivory winged object of unknown use—an example of the Eskimo Old Bering Sea culture—, gorgets, funerary masks, carved stones and effigy pipes of the 5th to 18th centuries, Arizona and New Mexico painted pottery and polychrome ware of the 10th to 15th century, 19th century Haida, Tlingit and Kwakiutl works including a large painted wood mural; to Katchina dolls, shields, hide paintings, and 20th century basketry. These have been assembled from the leading collections, notably those of the Peabody Museum, the Museum of Primitive Art, various western state university museums, the Brooklyn and Denver Art Museums, the University Museum of Pennsylvania, the Waldo Stewart and René d'Harnoncourt Collections.

Europeans were interested a few years ago by an exhibition of American folk art which was widely circulated, especially in Switzerland and Germany. In Brussels they will have another opportunity to study this art in a selection of 70 objects assembled by the Smithsonian Institution's Traveling Exhibition Service. These are principally paintings, borrowed for the most part from private collections including those of Edith Halpert, Mr. and Mrs. Garbisch and the late Abbey Aldrich Rockefeller. The earliest is the anonymous 17th century *Portrait of Margaret Gibbs*. The 18th and 19th centuries are well represented with landscapes, portraits and genre subjects by Winthrop Chandler, Thomas Chambers, Pieter Wanderlyn (attr.), Erastus S. Field, Edward Hicks, William M. Prior and many other, anonymous artists, and with a small selection of weathervanes, figure-heads and wood carvings. From the 20th century come three paintings by the primitives, Kane, Pickett and Pippin.

The U. S. Pavillion also contains immense murals by Steinberg.

Elsewhere in Belgium the following special summer exhibitions are scheduled: in

(Continued on page 22)

L'œuvre de Fernand Léger est aujourd'hui considérée comme une des plus grandes réussites plastiques de notre temps. Cette œuvre statique, solide, calmement équilibrée, ne tend à exprimer aucune émotion; elle ne manifeste aucune inquiétude et son refus de tout sentiment est tel qu'elle pourrait sembler accomplie par un artiste insensible. C'est pourquoi à une époque où beaucoup d'artistes s'efforcent à l'effusion lyrique, ou expriment divers inquiétudes métaphysiques, où maints peintres rêvent de sortir du maine domaine proprement accessible à l'expérience et aux sens, à dépasser les limites du visible pour atteindre un au delà des choses, une essence universelle ou le flux cosmique, l'œuvre de Léger pourrait paraître limitée et pauvre en contenu spirituel, et pour ainsi dire trop matérialiste. C'est ce que l'on entend parfois dire. Et certes, rien de commun entre Léger et Max Ernst, par exemple. Cependant il ne faut pas dresser de telles œuvres l'une contre l'autre; c'est leur diversité et même leurs contradictions qui font la beauté complexe et dramatique des créations humaines. Elles se complètent les unes les autres, et quel très inquiet métaphysicien ne se sentirait apaisé, revigoré par la CERTITUDE de Fernand Léger, par le pouvoir communicatif et la robuste santé de ses formes et de ses couleurs?

Léger, en bon artisan, cherchait avant tout à faire du travail bien exécuté. Dans la préface qu'il a écrite au catalogue de l'exposition de dessins et gouaches de Léger, à la Galerie Louise Leiris, Maurice Jardot citant quelques confidences et extraits de lettres reçues de Léger, nous dit qu'il voulait faire des objets aussi parfaits qu'une hélice d'avion. Nous savons comme il admirait les éléments mécaniques dont l'ajustement est précis. En outre de tels objets sont de pures créations de l'esprit. Les objets fabriqués, et ne supportant ni bavure, ni faiblesse, voilà ce qu'il admirait, beaucoup plus que la nature sur laquelle l'homme n'a pas imprimé sa marque. Certes, il est de son époque, industrielle, et il l'aime. J'irai même jusqu'à dire que si Léger s'est servi du modèle humain, ce n'est pas en tant que l'homme est partie de la nature, mais en tant qu'il est lui aussi un objet ou un être fabriqué, non plus par quelque dieu, mais par l'homme lui-même. Dans son art, il cherchera de grandes formes aux contours précis et sans bavure. Tout ce qui est du genre évanescence ou halo, tout ce qui est fluide ou indécision de passage, il ne pouvait que détester cela, d'abord à cause de la suggestion sentimentale que cela comporte, ensuite à cause du caractère immatériel. En somme il ne peint que des choses que l'on peut saisir dans la main. Tout le contraire d'un luministe, il est un manuel. Si l'on dit qu'il est un constructeur,

c'est à la manière d'un maçon ou d'un architecte. Seulement, il convient d'ajouter que si sa peinture n'exprime pas de sentiment, il en est un qu'elle nous fait éprouver à coup sûr: c'est qu'elle est un acte de foi; elle manifeste la confiance que Léger a en la vie, mais épanouie dans une Ville harmonieuse, en un univers rationnellement organisé par les hommes, toutes choses divines étant exclues; il ne croit que dans un ordre humain dont tous les éléments seraient bien en place, sérieusement étudiés et ajustés, comme l'ordonnance de ses tableaux nous en donne le modèle.

L'exposition de ses dessins et gouaches forme une magnifique rétrospective de son œuvre, non pas parce que, allant de 1909 à 1955, ils sont nombreux, importants et divers, mais voici pourquoi: Léger ne considérait pas le dessin ou la gouache comme un art autonome. Ces divers travaux n'étaient pour lui que des études, des recherches et moyens d'approche en vue des tableaux qu'il projetait. L'exposition de La Grande Parade, à la Maison de la Pensée Française, en 1955, nous a permis de nous rendre compte à quel point il travaillait et modifiait ses projets. La Grande Parade avait été précédée d'études diverses menées pendant près de deux années, ces travaux d'approche n'étant pas seulement des gouaches, mais aussi des tableaux, de diverses dimensions, où il changeait l'ordre de la composition, le nombre des personnages et leur attitude, et parfois seulement les couleurs. Mais s'il avait un si grand souci de la perfection ou mieux: du fini, il y a tout lieu de penser, et c'est en fait ce que ces expositions nous ont fort bien montré, que ses dessins et gouaches, toutes «préparatoires» qu'elles étaient, présentaient cependant un caractère achevé, fini. Même une Hélice qui ne servirait qu'à une expérience devrait être parfaite. Le terme d'esquisse serait donc tout à fait impropre si on l'appliquait à de tels essais. Rien chez Louise Leiris qui offre le caractère d'une esquisse, à part peut-être deux croquis de nus de 1909. Encore sont ils des croquis, ce qui est une autre nuance. Les dessins et gouaches se présentent donc comme des œuvres achevées, et dans la plupart des cas, mis à part bien entendu les dessins au crayon, la reproduction en noir ou en couleurs ne permettrait pas de faire une différence entre ces travaux sur papier et les tableaux.

Il y a donc nécessairement correspondance entre les deux aspects de l'œuvre, et simultanément approximative. Nous trouvons, traités au rayon, à l'encre, au lavis, à l'aquarelle, les thèmes repris à l'huile.

Les dessins de l'époque cubiste, compositions et variations de formes sont très poussés et élégants, et ses *Éléments Mécaniques*, notam-

ment, montrent le souci qu'il avait alors, et qui ne l'a jamais quitté, des volumes, des formes tournantes et des enroulements. Des dessins au crayon, de 1919 à 1921, ayant pour thème des personnages et des objets, révèlent encore cette recherche approfondie du volume qu'il fait apparaître par un travail très minutieux des ombres. L'ombre, dont il a une grande science et très personnelle, est un des fondements de son art, et c'est grâce à ces jeux d'ombre, évoquant des reliefs sans tromper l'œil, que prendront leur puissante beauté ces femmes monumentales, et presque sculpturales, que nous verrons apparaître à différentes époques de sa carrière, portant un enfant, un vase ou un oiseau, souvent blanches et noires sur un fond monochrome.

Nous voyons apparaître les racines et les pieux de bois, volumes purs, et les coquillages à cause de leurs enroulements et de leurs ombres intérieures. (Ce ne sont pas là objets fabriqués, mais ils en ont tous les caractères), puis les outils, tenailles ou clés, les cartes à jouer; puis le mélange dans une même œuvre d'objets réels et de formes imaginaires ou, si l'on veut, le mariage du figuratif et de l'abstrait; les aplats, les entrelacs de personnages, qui donneront les Plongeurs; les Constructeurs et les Cyclistes.

Ces personnages de Léger, si peu naturalistes qu'ils fussent, et justement pour cette raison, exigeaient des recherches anatomiques précises, aussi voit-on qu'il s'intéressait fort aux mains et aux pieds, aux jointures et articulations, dont il faisait des études fouillées.

Les grandes gouaches des dernières années, contemporaines de La Grande Parade, marquent sans doute son épanouissement, tant au point de vue de la composition que la couleur; cependant, s'il s'approfondit, on ne peut dire, au sens strict du mot, qu'un grand artiste fasse des progrès. A partir du moment où il s'est trouvé, il passe par des métamorphoses successives, il développe et il ajoute. Et dans ce sens l'œuvre ancienne de Léger, cubiste ou post-cubiste, est aussi belle et attirante que celle des dernières années.

Sous le titre: Mes dessins d'Antibes, Picasso publie aux Éditions de la Galerie Au Pont Des Arts, une quinzaine d'œuvres de cette époque. Ils donnent l'occasion d'une jolie exposition qui nous rappelle les peintures au thème agreste et mythologique, qui appartiennent maintenant au Musée d'Antibes. Dessins au trait sur grandes feuilles, dont le tracé continu paraît d'une élégance aisée, ils nous montrent les personnages que Picasso courtisait alors: bergers jouant de la flûte, nymphes et rois, les chèvres et le minotaure. Ces harmonieux dessins sont tracés d'une main si sûre qu'ils apparaissent improvisés. Cependant Picasso met une certaine grâce à livrer ses secrets et ne redoute pas de montrer ses

repentirs. Aussi nous livre-t-il un ou deux dessins où sont visibles les corrections, les reprises, les changements de place et d'attitude des personnages. Là où la gomme aurait aisément opéré un travail efficace, il est de plus grand prix pour nous, et cela est aussi plus émouvant et plus vivant, de constater que les figures de l'imagination mènent une vie secrète dans le passage de l'esprit à la transcription, si simple et pure soit elle. Ces deux dessins exceptionnels se présentent donc comme un très court film nous relatant à la fois le mouvement de la pensée de l'artiste, et celui d'un personnage qui accomplit quelques pas sur le papier pour atteindre, pour toujours, son attitude la plus significative.

La Galerie Jeanne Bucher qui fut dès 1943 la première à exposer des tableaux de Nicolas de Staël, accroche aujourd'hui quarante-trois dessins de cet artiste. Ils ont été faits entre 1942 et 1955, date de sa mort.

De Staël fut un dessinateur fécond et infatigable. Ses dessins furent donc fort nombreux, mais beaucoup furent sans doute détruits ou détruits. Dans ses divers ateliers ils jonchaient véritablement le sol. J'ai eu l'occasion de faire remarquer que ses tableaux, à une certaine époque, ont été généralement peints la nuit, et plutôt dans la seconde partie de la nuit, mais les dessins, il les faisait à tous moments.

Ces dessins n'étaient pas des esquisses, des recherches ou travaux d'approche en vue de tableaux à exécuter: c'était tout autre chose. C'est pourquoi l'on peut dire que De Staël fut vraiment un dessinateur. Sans doute certains montrent-ils des rapports évidents avec les tableaux qu'il faisait à la même époque, semblables soucis dans l'organisation des plans, équilibre des lignes et surtout dans les moyens de faire surgir des luminosités; ils correspondent alors, en noir à ce que les tableaux sont en couleurs. Mais la plupart sont exclusivement du dessin, un jeu de l'esprit qui ne comportait pas de transposition possible dans le mode coloré.

Jusqu'en 1941 De Staël avait dessiné en s'inspirant des apparences: études de bateaux, de danseurs, de nus, beaucoup de portraits. A ce souci de l'objet, à cet appel au monde extérieur, il devait revenir quelques années avant sa mort. Mais à partir de 1942, il s'était lancé avec enthousiasme dans la recherche de ce que j'appellerai formes purement imaginaires, pour éviter le mot «abstrait», qu'il n'aimait pas. Or, dans ce domaine, l'expérience nous montre que le dessin, qui est un si merveilleux instrument d'analyse du réel, devient particulièrement difficile, s'il ne recourt pas à des combinaisons géométriques. C'est que le dessin abstrait n'est plus soutenu comme peut l'être le tableau par le charme parfois superficiel des couleurs et des matières. La gratuité, l'arbitraire risquent de

paraître d'une grande sécheresse. De Staël ne voulait pas prolonger ce qui avait été fait avant lui, soit continuer le cubisme en étagant des plans imaginaires ou en inventant des objets irréels aux contours précis et à volume illusoire, qui sont en quelque sorte une contrefaçon du réel; il ne cherchait pas non plus une calligraphie, comme certaines peuvent être inspirées des écritures orientales. Il ne prétendait pas non plus à pratiquer des exercices d'automatisme et à sonder l'inconscient par le dessin.

Dans ses dessins de 1942, il use du fusain, parfois mélangé au pastel, et il couvre toute la surface du papier. Il produit une matière profonde et veloutée comme une aile de papillon, mais nocturne. Ces dessins superposent des zones d'éclairage différent: des fonds très sombres, montent des lueurs grises et de ces profondeurs fusent des traits verticaux et obliques, plus clairs, mais d'une luminosité encore nocturne. Ainsi c'était vers des recherches d'éclairage qu'il s'orientait, il inventait des signes lumineux, subtils et sensibles.

On le voit aussi répandre au pinceau des taches d'encre de Chine, puis en faire jaillir, à la plume, sur la blancheur du papier, avec la violence de geysers, des bouquets de traits verticaux qui entraînent dans leur montée tout ce qui pourrait l'entraver, d'oblique ou d'horizontal.

Deux séries de dessins me paraissent particulièrement originaux: d'abord ceux composés de traits à la plume, traits non rigoureusement droits, mais légèrement infléchis; ils s'arrêtent brusquement comme cassés, à moins qu'ils ne se terminent par un renflement. Ils délimitent des champs de blancheurs et, à des endroits très calculés, des hachures serrées en bâtonnets courts et drus marquent des ombres.

Ensuite ceux formés de taches de lavis assez claires, mais d'intensité différente; elles laissent entre elles beaucoup de blanc; à leurs contours très tendre et à leur gracieuse légèreté, s'oppose la précision de segments tracés à la plume, dans tous les sens, autour et au travers des taches. Ces derniers travaux sont d'une délicatesse extrême.

Dans le maniement des lumières et des techniques, fusain, pastel, crayon, plume et lavis, De Staël avait acquis un grand brio. Il avait de l'imagination et une extrême sensibilité. Aussi quand l'obsession des objets, qui au fond ne l'avait jamais quitté, réapparut avec une exigence péremptoire, se trouvait-il incomparablement armé quant au dessin. L'exposition de ses dernières œuvres qui eut lieu peu après sa mort au Musée d'Antibes, nous permet de penser qu'il avait alors une plus grande maîtrise du dessin que de la peinture toute nouvelle qu'il voulait entreprendre et où quelque chose le fuyait encore. Toutes les œuvres en noir du Musée d'Antibes étaient puissantes et impressionnantes. Chez

Jeanne Bucher, nous voyons de cette dernière période de grandes feuilles dessinées par essaims de points de grosseur inégale, cherchant à suggérer les scintillements de la lumière (envol de mouettes sur la mer, lune brillant sur la mer), et un grand fusain: La Table à Palette, peut-être contemporain de son grand tableau: Bouteilles dans l'Atelier, de 1953. (C'est en 1952 qu'il était revenu au figuratif.) Dans ce grand fusain, les bouteilles ont, comme les objets qui le hantaient alors, une apparence de revenants.

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A l'occasion de la parution de l'album AUSTRALIE, de la collection UNESCO de l'Art Mondial, la Librairie La Hune a fait une très intéressante exposition de peintures aborigènes d'Australie. Ce sont des peintures sur écorce, recueillies en 1949 au cours d'une expédition organisée par le gouvernement australien, dans la partie nord du continent, la Terre d'Arnhem.

Dans cette région se trouvent des grottes dont les parois sont ornées de peintures de petites dimensions, les unes statiques et polychromées, représentant des animaux et rarement des hommes. Les animaux sont généralement dessinés en perspective radioscopique, c'est-à-dire qu'ils sont transparents et montrent, selon leur espèce, leurs arêtes ou leurs os. Au contraire, d'autres peintures montrent un dessin linéaire; celles-ci sont monochromes et représentent des hommes en action: coureurs, guerriers, femmes portant divers instruments. Ces dessins sont assez petits. De telles peintures sont anciennes et appartiennent à un art perdu: les indigènes ne les comprennent plus.

Les peintures sur écorces, exposées à La Hune; appartiennent à un art toujours vivant. Elles n'avaient pas plus d'un an quand elles ont été recueillies. Elles sont faites sur des panneaux d'écorce, dont les plus grands sont approximativement de un mètre sur soixante centimètres, panneaux qui forment les parois des huttes sous lesquelles les indigènes s'abritent durant les moussons. Ils utilisent comme peintures de la terre broyée, ocre et ocre rouge, et de la craie, mêlées à la sève d'une plante appelée *juigur*. Les traits du dessin sont fins comme des incisions, les blancs très vifs et lumineux, tracés à l'aide de petits pinceaux de bois mâché ou terminés par des fibres (cheveux). Des coquillages servent de godets. L'écorce, avant d'être peinte, est généralement enduite d'un jus noir assez brillant.

Nous voyons de nombreux animaux dont beaucoup sont légendaires: dindons et goëlands, tortues, kangourous, fourmilliers, baleines, pastenagues, crocodiles, lézards. Ils sont ornés de fins dessins géométriques. Ils entrent souvent dans des scènes mouvementées de chasse ou de pêche, sans perspective, de sorte qu'une tortue marine géante et toute noire

semble voler au dessus d'une barque à la manière d'un monstrueux cerf-volant que des pêcheurs tiennent au bout d'une corde. Des esprits sont aussi figurés, des cérémonies funéraires évoquées, enfin l'astronomie aborigène nous donne dans l'Homme Lune le spectacle symbolique des marées ou la constellation de la Croix du Sud. De telles œuvres peuvent parfois faire penser à certains modernes, comme Braque (poissons et autres dessins sur os de seiche ou terre cuite) ou Klee, mais c'est celui-ci avait le sens du cosmique et du magique. Les parties apparemment abstraites sont des symboles ou des moyens conventionnels de représenter les éléments: cela est très évident pour la mer.

Il n'est que de passer un étroit bras de mer et de gagner l'île de Melville pour que tout change: plus de scènes descriptibles, mais des compositions symboliques et probablement très hermétiques.

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Le public parisien, qui ne manque décidément pas de goût, même s'il se rend trop souvent aux expositions de Bernard Buffet (mais c'est qu'il est curieux, et peut-être y a-t-il aussi plusieurs publics) a fait un joli accueil aux 70 sculptures (environ), réunies à la Galerie Claude Bernard. Ce ne sont que de petites pièces, depuis Laurens et Brancusi jusque... mettons le plus jeune des sculpteurs français ou étranger, mais toutes fort judicieusement choisies, et placées de si bonne manière et sous un si juste éclairage qu'aucune n'est gênée par les autres, et que chacune délivre dans l'espace qui lui est allouée toutes ses vertus particulières. Lorsqu'une statuette qu'il conviendrait de faire tourner pour l'apprécier de tous côtés, est placée dans une vitrine contre le mur, un miroir est installé derrière elle qui joue pour nous le mouvement tournant, mais avec tant de tact que ce miroir est à peine visible, et pourrait être pris pour une propriété de l'œuvre, je veux dire cette promesse qu'elle nous fait, lorsque nous la regardons de face, qu'elle a encore beaucoup d'autres points de vue à nous montrer. Voilà une manière touchante et généreuse de mettre entre nos mains des objets enfermés dans une vitrine et de nous faire beaucoup de pas, tout en restant immobiles dans un espace assez réduit, et ce, avec si grande discrétion (j'ai dit ces miroirs presque invisibles) que les sculptures voisines, si elles n'offrent qu'une façade, faites pour être posées contre un mur sans nous inviter à aucune démarche tout autour, n'ont pas à se montrer jalouses, et qu'il ne vient pas à notre esprit de leur reprocher leur inexistence par derrière. Ces œuvres donnent une ample et gracieuse idée de la sculpture de notre temps. Les spectateurs qui ont de l'imagination passeront en idée, de la statuette au monument. Justement à notre époque on est trop souvent

tenté par les grandes dimensions, et peut-être y a-t-il quelquefois dans notre art un gigantisme malséant ou inutile: une grande idée peut tenir dans un petit espace. Les plus grandes statues ne sont pas celles des places publiques.

Voilà donc une exposition qui nous amène à cette espèce de paradoxe: louer l'ensemble, ne citer aucune œuvre, aucun nom. C'est que sans doute une telle discrimination dans le choix, et, un si grand tact dans la présentation, tout en nous donnant une vue panoramique assez bonne et complète de la sculpture de notre temps, se rencontrent assez rarement dans les salons et galeries, et l'on peut les prendre comme modèles.

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On se demande comment un musée comme le Musée Galliera peut organiser des expositions aussi déconcertantes que celle qu'il présente actuellement, à grands renforts de publicité, sous le titre alléchant: Les Parisiennes. Elle fait partie de la série qu'il monte annuellement sous le titre plus général: Les Peintres témoins de leur Temps. Peut-être est-ce une manifestation en faveur d'une certaine peinture, dite figurative, officielle. Le titre: Les Parisiennes, est d'un démodé ridicule. La peinture, très peu psychologique, ne reflète plus du tout les mœurs. Si l'on voit ici au moins une femme par tableau, ces personnages n'ont absolument rien de spécifiquement parisien, et ce n'est pas la présence de quelque monument célèbre, église, pont ou Tour Eiffel qui fait d'une femme, une parisienne. Pauvres Parisiennes, elles ont beaucoup perdu depuis le 19ème siècle! Au point de vue descriptif et psychologique du costume ou des mœurs, les tableaux présentés ne signifient rien, et au point de vue purement plastique, si ces peintres sont vraiment témoins de leur temps, ils ne témoignent certes pas en sa faveur.

(Continued from page 18)

Mons, "Van Gogh and the Borinage"; in Bruges, "Flemish Art and Spain"; in Knokke, "20th Century Primitives". Ghent will hold a vast international exhibition devoted to "The Golden Age of the Great Cities". With paintings, sculpture, tapestry, furniture, stained glass, metalwork, ceramics, glassware and countless other objects, the 16th century aspect and daily life of Utrecht, Paris, Marseille, Augsburg, Lubeck, Copenhagen, Bremen, London, Amsterdam, Cologne, Lisbon, Barcelona, Turku, Geneva, Cracow,

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The New York School-Then and Now

by William Rubin

Part I

Last fall, in a rather symptomatic editorial, Mr. Alfred Frankfurter, publisher of *Art News*, stated blandly that "the hegemony of style in advanced painting" had been "transferred from Paris to New York." Arguing that the styles loosely termed Abstract-Expressionist and Abstract-Impressionist constituted "an essentially inimitable American jargon," he commended European painters, like Balthus, for, figuratively, staying on their side of the ocean, and criticized Soulaiges and others whom he characterized as imitators of American art. This chauvinistic attitude has been increasingly prevalent of late, and I must say that I find it rather disturbing. Perhaps it is necessary as a basis for the support, financial and otherwise, which our painters must have, but it smacks of just that nationalistic bombast and blindness for which we have always censured the French. In the case of Mr. Frankfurter, it may arise from a guilty conscience for having noticeably failed to champion the New York School in its heroic and more difficult days before 1950.

The recent cult of Arshile Gorky, for example, which *Art News* has done much to create, would have been much more helpful to the painter had it materialized before and not a decade after his death. When a group of Gorky's paintings were shown in the "Fourteen Americans" exhibition of the Museum of Modern Art in 1946, *Art News*' critic dismissed them as "decorative meanderings".

More questionable, however, than the judgment that painting is better now in New York than in Paris (and this critic is not familiar enough with the Parisian scene to take a position) are the assumptions on which Mr. Frankfurter's theorizing rests. Take, for instance, his insistence that the style participated in by such painters as Hartung, Singier, Soulaiges, Mathieu, Lanskoj, is simply a shadow of New York painting. One wonders whether Mr. Frankfurter is aware that some French painters, like Lanskoj, had arrived at this level of abstraction before the war, and that other Europeans, like Wols, had quite independently made the transition from the advanced stages of "automatic" surreal or fantasy painting to a wholly non-representational art of a very free and accidental order, even as this development was taking place in New York. Moreover it is doubtful whether one can any longer speak profitably of a "School of Paris", as Mr. Frankfurter does, or even, perhaps, of a "New York School". In the days before World War I, when it was stretched to embrace not only Fauves and Cubists, but such diverse figures as Modigliani, Soutine, and Chagall, the term "School of Paris" was already on the way to becoming little more than a geographical notation. The term "New York School" does not labor under such diversity, for as difficult as it may be to swallow the fact, America had no truly independent painting of a high order prior to developments in New York during the Second World War. We may sense an American spirit in the paintings of the Hudson River School and perceive a real engagement with contemporary American problems in the Social-Protest painting of the thirties, but from the point of view of esthetic values, even our most advanced painters of the pre-war decade, Stuart Davis, for example, now seem clearly provincial.

Thus the New York School in particular, and the American contribution to world art in general, may be said to begin only with the establishment of independent avant-garde styles by such figures as Gorky, Motherwell, De Kooning, Pollock, Rothko and Still in the years before 1948. But in spite of a common liberation from the image (not rigorously sustained) and a binding spirit of adventure and daring, there is not enough of a common denominator in the work of these men to link them all under such titles as Abstract-Expressionism or Action painting, a terminology even less satisfactory when applied to the younger painters who have matured in the last decade. Though we may isolate a few trends as more central and more enduring, the comprehensive jargon of recent criticism does much to obscure the great variety of our native developments.

Moreover, I believe that distinctions drawn on traditional national lines no longer really suffice. The similarities between De Staël and Hofmann, between Wols and the later Tobey, are more striking than the differences. Beginning with Surrealism, which developed in the wake of World War I, the major movements in the history of art have been essentially international in character. Surrealism was anticipated by the Italian De Chirico and developed by the German Ernst, the Spaniard Dali, and the Frenchman Masson, a group no less cosmopolitan than the participants of the quite contrary "International Style" in architecture, which flowered contemporaneously. Even the birth of an avant-garde painting in America, while

favored by the isolation created by World War II, did not take place in a vacuum but was a natural outgrowth of the international art of the thirties, and had its counterpart, as I have mentioned, in France. Since World War II there has been even less basis for the division of avant-garde painting along national lines. It is hardly likely that the "schools" of Paris and New York can ever be "as incisively different"—the wish is Mr. Frankfurter's—"as once were Florence and Bruges".

This may be, moreover, a somewhat inauspicious moment for our chauvinists to wave the war banner of the New York School in the faces of the French, for it seems to me that we are now *en passage*, as it were, regrouping and waiting for the maturation of the second generation. While there is still much fine painting going on in New York, we are hardly in the strategic position of the late forties. In those years the "Old Masters" of independent American painting formed an avant-garde which could not be approached by Parisian painters of the time (owing in part to the after-effects of their war-time situation). There was something compelling and powerful in New York painting of 1943-50 which is no longer strongly in evidence, a vitality no doubt generated by the challenge to transcend the heritage of the image and to break out into a really new world of painterly action. The momentum of this development owed much to the tensions and excitement of war time, and to the stimulating and antagonistic presence of the European painters in exile. Since 1950 there has been a *détente*, a relaxation, which has an analogue in the spirit of conservatism that has pervaded American political and economic thought and that is symbolized by the Eisenhower Administration. Though first-rate action painters still abound, I have sensed in the last few years a trend away from the dynamic Abstract-Expressionism of painters like Pollock and De Kooning towards a more passive, detached, and meditative art of sensations, such as that of Rothko and Guston. The origins and chronology of independent painting in New York since its emergence in the early forties are still obscured by a fog of chauvinism, shibboleth, personal animosity, rivalry, vested interest, and simple lack of knowledge; the next few years will probably see some careful and disinterested studies which ought to put the situation right. While hardly aspiring to do this, I should like to suggest some aspects of the problem that tend to be overlooked, and also to outline the broader trends as they appear to me to have emerged during the last fifteen years.

Possibly because of a certain embarrassment over their artistic ancestry and a concomitant desire to argue the virgin birth of the New York School, there has been an increasing tendency of late on the part of artists, dealers, and critics, who should know better, to overlook the catalytic influence of foreign painters in exile here during the war, particularly the Surrealists. It in no way lessens the accomplishment of Pollock and Gorky to note their adventures in surrealism. Moreover, while they themselves were very conscious of their debt to the European movement, their immediate heirs seem anxious to forget it.

The war-time presence in this country of such painters as Mondrian and Léger had a deep impact, partly because they were symbols of the liberating avant-garde of an earlier period. But more important still were the advanced and most radical painters of the thirties, the Surrealists—by which designation I mean inventors like Max Ernst and André Masson, and not academic "dream photographers" like Dali, whom the public, and some critics, still obstinately consider the focus of that movement. Even Picasso participated in Surrealism in the thirties; his *Guernica* is inconceivable without that contact. At the time persecution forced many Surrealist artists to seek refuge in this country, the movement was still very much alive and was being carefully tended (if not oppressed) by its high priest André Breton. Tanguy, Ernst, and Masson were still to do some of their finest work, and young painters like Matta were extending the boundaries of the vision.

A young and spiritually avant-garde American of 1940 would thus have turned instinctively to the Surrealists rather than to the native Legeresque, Picassoid, or Social Commentary painters who had held sway as provincial leaders in the thirties. Such was Robert Motherwell, whose independent painting dates from that year, and whose considerable literary as well as painterly talents made him the ideal link between the European and the American painters of around thirty years of age. Motherwell was very close to the Surrealists, and wrote about them a great deal. Though Breton admired him, baptizing him "the Philosopher", a language barrier separated them and it was rather with Matta, who was his own age, that Motherwell made the most significant contact.

Though Matta was then creating a vocabulary of forms that was soon to deeply affect Arshile Gorky, it was not so much a style as a mechanism that Motherwell learned from him. This

was the mechanism of spontaneous release, based upon Surrealist experiments in "automatism", which constituted an attempt to break through the barrier of consciousness and reflection in order to find a formal counterpart of momentary psychic states. The Surrealists proceeded on the assumption that no mark that a man makes, however rapid and apparently unconscious, is without meaning, and that what passed for chance and accident was pregnant with possibilities. Accident was, of course, just a starting point, and the Surrealists built upon it by discovering images within its Rorschach-like patterns, which they then drew to the surface. It is the commitment to such images, however visionary and unprecise, that separates the Surrealists from the later pure painters of the New York School. But this distinction can be too sharply drawn, for as late as 1951, after having executed the boldest of his nonrepresentational drip paintings, Pollock returned to veiled figuration, as did De Kooning in his more recent "Woman" series.

Arshile Gorky clearly emerges as the link between the Surrealists and the more liberated painting of the New Yorkers in the later forties. He may just as well be considered the last of the Surrealists as the first of the new group. Until 1942 he was an essentially derivative painter, making first-rate Picassos and later Mirós. Still under the influence of the latter, but responding more immediately to what Meyer Schapiro calls the "futurism of the organic" invented by his friend Matta, Gorky took a step into hitherto uncharted regions in 1943. Tied though it was to an allusive fantasy imagery and even to the remnants of a veritable psychic iconography, Gorky's painting acquired at that time a purely painterly richness which transcended anything yet done by the Surrealists. While Matta's *Vertigo of Eros* of 1944 extended the bounds of psychic imagery to new limits, Gorky's *The Liver Is the Cock's Comb* of the same year demonstrated a loving investigation of line and pigment now considered purely for its own expressive possibilities. It is here that Gorky diverges from even the most advanced of the Surrealists, for his positive attitude towards the medium, developed from his long study of the masters of the School of Paris, was directly opposed to the Surrealist contempt for it. *The Liver Is the Cock's Comb* was Gorky's masterpiece, and it now appears clearly the most advanced and prophetic picture of 1944. Nothing done till that time by Pollock, De Kooning, or Motherwell can compare with it.

Gorky, however, did not have the inventive power to maintain his position in the forefront of avant-garde painting, and by the time of his tragic suicide in 1948 he had been surpassed by less lyrical, more compelling painters like Jackson Pollock. In the years 1944-48 he continued to paint many good pictures, but also—and this was brought home by the recent exhibition at the Janis gallery—many bad ones. Having created a landscape of his own, Gorky seemed unable to do more than wander about in it rather aimlessly, very rarely taking untrodden paths and all too often falling back on the guide to nature given him by Miró and Matta. The linear figure-skating that predominates in a whole group of canvases like *The Unattainable* of 1945 (uncritically described as "a masterpiece" by his recent biographer Ethel Schwabacher) shows a dilution of the sumptuous pigment and broad lyrical brushwork of the best pictures. The general impact of fantasy painting in New York accounted for the emergence, at the end of the war, of the painter William Baziotes and the sculptor Theodore Roszak, neither of whom was personally involved—as Gorky was—with the Surrealists. Baziotes, who was considered in the front ranks of New York painting in the forties, established a signature style in which he deployed an evocative private bestiary against soft, luminous grounds. He distributed over larger canvases the texture-spirits that Klee had microscopically compressed, and while doing so charmed the monsters that had loomed aggressively from the paintings of Ernst and Matta. Not long afterward Theodore Stamos, then still in his early twenties, developed an imagery rather closely akin to that of Baziotes. But while it dealt with fantasies of earth and sea in more primordial and catalytic terms, it lacked the shimmering luminosities and nuanced drawing of the latter.

Baziotes has continued to make handsome pictures in his familiar style, but in retrospect, his work seems rather thin. Moreover, the fact that he never passed out of an essentially image-oriented art to the more purely painterly level attained by Pollock and Rothko (both of whom began as fantasists) makes it difficult to consider him at this time in the forefront of the New York scene. Stamos did leave his fantastic style behind, but for the past five years his art has been in crisis. However, I have seen some as yet unexhibited canvases which suggest that he has found himself anew in the trend towards Abstract-Impressionism.

Theodore Roszak is second only to David Smith among American sculptors. The progress of his career in the decade of the forties exactly reverses the shift from fantasy to pure painting

that characterized the development of Pollock, Rothko, and, more recently, Stamos. In the decade 1935-45 Roszak had worked admirably in the Bauhaus spirit, making formal "constructions" in wood, plastic, and metal. But in 1946 he suddenly established a more subjective and Surrealist-oriented imagery of monsters and birds, exploiting fantasies of germination and growth. Working now entirely in steel, brazing and staining to achieve thorny uneven surfaces and subtle plays of light, Roszak has developed a vocabulary of violently aggressive forms which, though they are indebted to such painters as Ernst and Masson, constitute a wholly original assertion. *The Spectre of Kitty Hawk* of 1947, in which the horror of flight is revealed through the phoenix-like rebirth of a contemporary pterodactyl, is Roszak's finest work, and he has not matched it since.

Gorky's discoveries, which stand Janus-faced, as we have seen, between Surrealism and Abstract-Expressionism, were soon followed by what was perhaps the most influential step into the art of the present day. This step was taken by Jackson Pollock. Like many of his confrères, Pollock was engaged during the late thirties and early forties with an art of fantasy, peopled by spectres and presences sometimes recalling those of Picasso's surrealist period but more often suggesting the painting of Masson in the years just after his arrival in America in 1940. However, while the attitude of revolt cultivated by the Surrealists led to a cavalier handling of the *matière*, none showed the athletic vigor or ruthlessness of such Pollock canvas as *The She-Wolf* of 1943.

It was not until 1946 that Pollock, in creating his familiar non-objective labyrinths, caught up with and went beyond Gorky. Nothing of the image remained in these works; their success depended entirely on the energy and richness of painterly exploitation. The immense canvases became fields of battle into which Pollock flung himself, attacking the canvas with a violence and athleticism that constituted the birth of "Action" painting. The earliest of the labyrinthine canvases, like *Shimmering Substance* (1946), were painted with a brush in rather thick impasto on a small field, but by 1947 Pollock began to spill the pigment more freely, covering very large surfaces with a tenuous web which later developed an almost rococo fragility. The year 1950-51, which saw such paintings as *Number 1*, was the climactic point in Pollock's development. The following year his direction became less decided, and thereafter he meandered through a number of semi-figurative styles, some of them expressed by the brush, and none of them making up in intimacy for the lost baroque power of the spilled pictures. By 1954 his art was in full crisis, and he did virtually no painting from then until his death in an automobile accident in the summer of 1956.

(To be continued next month.)

Philadelphia

In honour of Picasso's 75th birthday the Philadelphia Museum of Art recently held the most comprehensive exhibition of the Spanish master's work ever assembled in the United States. The exhibition, which followed those at the Museum of Modern Art in New York and the Art Institute of Chicago, comprised 300 oils, watercolours, drawings and sculptures covering 60 years of Picasso's activity and selected by Alfred H. Barr, Jr., together with a large number of works not included in the two earlier exhibitions. For the Philadelphia showing Mr. Louis E. Stern of New York lent his unique collection of books illustrated by Picasso; 80 ceramics, 50 of them from the artist's personal collection, and 130 outstanding prints were also shown.

The earliest painting in the exhibition, *Redemption*, was painted around 1898 when Picasso was 17 years old; the latest, *Woman by a Window*, was done in 1956. All of the styles and many of the major works of the intervening years were included, notably *Blind Man's Meal*, *Woman Combing her Hair*, *Boy leading a Horse*, the 1906 *Portrait of Gertrude Stein*, *The Demoiselles of Avignon*, and two versions of the *Three Musicians* of 1921, among the earlier paintings. Works from the following years included *Mother and Child*, *Three Women at the Spring*, a *Pitcher and Bowl of Fruit*, the mural *Guernica*, *Night Fishing*, and nine of *The Women of Algiers*, including the final version.

The selection of sculpture was no less comprehensive, ranging from an 1899 bronze, *Seated Woman*, to the monumental *Man with a Lamb*, *The Pregnant Woman*, and the *Baboon with Young*.

In connection with this exhibition the Philadelphia Museum of Art published an important catalogue containing four colour plates and over 300 reproductions in black and white.

London Chronicle

GRIS, KAHNWEILER, AND CLASSICISM

Daniel-Henry Kahnweiler claims, in the catalogue of an exhibition of Juan Gris' paintings (Marlborough Fine Art Ltd.) that Gris' classicism has been "authenticated by time". This is a repetition of the view that Kahnweiler has always held, that Gris' work is "a re-examination of what is permanent in painting". It seems closer to the facts to say that the effect of time on Gris' classicism is gradually to devalue it. In assessing his classicism it must be remembered that Gris is the only cubist who has been studied at length as a cubist. As a result there has been a tendency to spread over the whole of cubism qualities that belong solely to one cubist. The classicising of cubism was reinforced by the general movement after World War I towards shallow formalist criteria. Sometimes cubism is called classical on the basis of a crude identification of straight lines and tonal values with Classical Form; sometimes, less schematically, but vaguely, with the subordination of the parts to the whole. It is hard to be satisfied with a description of cubism which calls the whole movement classical, including the analytical fragmentation of objects in continuous, indeterminate space.

Gris' classicism operated throughout the creative process—from the first sketches for pictures (presumably geometric notes, which Kahnweiler destroyed at the artist's request on his death) to the final touch of paint that concluded operations. He frequently started a canvas by marking on it a golden section and he always held in his head an ideal of finish towards which he took each picture. As he said, somewhat complacently, "Of course, I'd enjoy the luxury of flirting with half-finished pictures, but I can't do it". This ideal of finish (a characteristic of academism, incidentally, this pre-knowledge of the final condition) led to a bland, uniform paint-surface. To work from mathematical guidelines towards a target of finish is certainly classical, however many "intuitive" decisions he may have made on the way. His pictures, therefore, are contained between two points or, as one feels of the later works, cramped between fixed poles.

Granted that Gris is classical but that all of cubism is not, what value can we put on his classicism as the carrier of permanent values? The underlying idea of the classicising theorists of the 20th century (Kahnweiler, Fry, Rey, etc.) is that certain formal properties have a universal significance. Gris, in line with this, assigned exact properties to different forms and colours and their combination, calling his system "the very basis of a pictorial architecture". Paradoxically, however, what once seemed eternal in Gris

by Lawrence Alloway

now seems shallow and obvious. The wonder, the aura of universality, that geometry had in the first quarter of the century, and on which Gris depended, has not had a high survival index. His geometry is less the manifestation of generally valid formal principles than a particular set of conspicuous formal devices (some of which curiously anticipate later borax).

Kahnweiler has always overestimated the late works of Gris (thickly represented at the Marlborough) in which the qualities that give vitality to the early work are ironed out. The breakdown of objects, the collision of textures, knots of complex detail, the visual sting of khaki and clear blue, are replaced by an even skin of paint, pastel-soft color, and objects represented as simple, continuous forms diplomatically adjusting themselves to each other, like a party consisting solely of "good mixers". In *Guitar and Compotier* (1927), his last completed picture according to Kahnweiler, the identity of objects is generalised, absorbed into the picture's unity: the forms flow into each other, everything rhymes, on a basic compositional cross. Once this was the melodious demonstration of order, the bridge between the present and eternity; now, it is slick, accomplished, and dated because so easily analysable. After thirty years, time has hollowed rather than substantiated the easy rationalism of Gris; his pictures seem like digests of compositions rather than the core of art.

One of the reasons that Gris is wearing poorly is that paint has replaced geometry as the essence of art. To him, as to many early modern artists, modernity consisted of flattening space representation and geometrising the world. However, the arrangement of the flattened and straightened signs remained, in many cases, highly conventional, because supported by traditional notions of geometric planning and the harmonious balance of forms. Thus, behind an elevation of modernity lay a deep plan of conventional function. These conventions persisted, admired by Kahnweiler and other classicists, as the root of all good art (Cézanne, Fouquet, Uccello, etc.). It is clear now that art can be made without these conventions, that their retention was often a matter of habit and timidity. Not only action painters but artists with other orientations have developed an exceptional sensitivity to paint, at the expense of linear geometry. Roger Hilton has said: "I speak here for convenience as if the medium were a sort of person. To the artist perhaps it seems like that. Hence the idea of the Muses."

PAINT AS "THE MUSES"

A survey of the paintings of Roger Hilton 1953—1957 (Institute of Contemporary Arts) outlined his recent development and his

changing ideas about his medium, paint. In 1953-54, when he was associated with the British constructivists, he conceived of a painting solely as an object: "It is the picture which is the solid. It is for us the real paint on real canvas." The painting should not give an illusion of "hollow space" but act as "a space-creating mechanism", radiating outwards into the environment, as Mondrians are supposed to do. With a handful of colours, bare forms, and straggly lines Hilton's few-toned pictures established a tense, active configuration. The next step (which several British painters took at this time, and Hilton's friend Constant) was to give up painting and make relief-constructions. Hilton rejected this, however, and in 1955 returned to a richer technique (comparable to his impressionistic abstractions of 1950), but retaining the large, clear massing of what he calls his neo-plastic period. Hilton now asserts that the painter must exploit the fullest technique:

The result of all the intensive experimentation of the last 50 years, and the throwing off of so many of what Clement Greenberg so aptly calls "expendable conventions", has left us free to take up again the whole resources of the accumulated technique of the past and to use them in the utmost freedom without fear of being caught up in the conventions with which this technique has come to be associated.

This sentence shows the pressure of action painting on an artist who does not wish to go that far but who recognises, as everybody must, the difference that action painting has made to art. Hence Hilton's "free" return to the conventions. His brush is now loaded with space-creating nuance and atmospheric; chiaroscuro qualifies the gesture. In addition, his shapes, though they have not changed much, are often figurative (boats, figures). Victor Pasmore has said that "the abstract is a medium, not of the sensible, but of the intelligible and intuitive world", but Hilton's recovery of the sensible, on his own terms, between the "neo-plastic" and action-painting, has a powerful independence.

In recognition of the presence in abstract art of the sensible world, Harold Cohen and myself arranged an exhibition of *Abstract Impressionism* at Nottingham University. No attempt was made in the choice of exhibits to limit the term but rather to demonstrate the general widening of the canon of abstract art. It included both allusions to landscape in abstracted terms (Tal Coat, De Staël) and exploration of the space-creating properties of paint (Francis, Norman Bluhm). In addition to Cohen and other British and French artists, paintings by various Americans were shown for the first time in England, including Joan Mitchell, Angelo Ippolito, and Stephan Pace.

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Alan Davie's work is inconceivable without the impact of Jackson Pollock whose paintings he saw in 1948; thus it was less Pollock's spilled and thrown paint that influenced him than the earlier expressionistic work, such as *Male and Female*. How close Davie gets to this type of Pollock can be seen from No. 14 (1953), reproduced in *European Art this Month* (Vol. 1, No. IX-X). Pollock's presence is massively felt throughout Davie's retrospective exhibition at Wakefield City Art Gallery. Before Pollock Davie was associated with a minor vein of Scottish romanticism which contained elements of Chagallish folk-lore (dark villages, bouquets); then, with the influence of Klee (1946), there is the first appearance of Davie's need to make a world as he paints, a microcosm that contains the symbols of life and death. From an early use of patterns of squares to symbolise a town, his imagery expands to comprehend (engulf) everything: birth, marriage, gods, sacrifice. As a result of Pollock's liberating influence (which he had assimilated by 1950) Davie found a way to express this vision, so different from Pollock's.

In 1951-52 Davie was overwhelmed by paint as a grimy, sticky substance, not responsive to the artist's will but his obstinate antagonist, or, at best, his treacherous partner. He made a series of smeared, caked, trampled, pictures in which soiled paint recorded the creative act like the floor of a cellar used for executions. Next he simplified this powerful mess by cancelling his overworked surfaces with great flat slabs of paint: the picture was created by destroying all that had gone before. The result was a desperately-achieved hieratic phase (1953), which turned out to be the end of Davie's tormented, destructive period. It had been one of the highpoints of recent British painting. From this time on Davie has developed towards a pictorial style of increasing clarity. His forms have become clear and hard, his colours bright and heraldic: as a result his pictures are turbulent but distinct, with a balanced mastery of contrasting architectural and visceral forms that is worlds away from his early work.

The oceanic feeling—of connection with the world, with history—is responsible for much of Davie's most characteristic imagery. The great experience in painting for him is the sense of a big picture growing in significance as he works on it. It is the analogue of birth or revelation; the picture becomes a world and out of its morphology Davie has developed a rhetoric that parallels and sometimes over-rides the act of painting. He regards the act of painting now as important only as a source of insight or enlightenment (unlike the 1951-53 period). As he works a bestiary grows under his hands and the symbolic beasts transcend the material form in which they move. His titles are clues to the oceanic sensation, embracing the jungle and the stars:

Alter of the Blue Diamond, White Dragon, Sacrifice, Birth of Venus, Martyrdom of St. Catharine, and so on. Rider Haggard and Aztec religion come together as a mythology arising from the creative act. Davie does not give any programmatic interpretation to his erotic-religious cosmology and blocks efforts to do so by Zen jokes and evasions. What counts for him is the feeling of mastery, of understanding, as he marvels at the world he releases by painting.

There are few artists of Davie's age in England (he was born in 1920) who could mount as impressive a retrospective show as this. His version of action painting and his investing of it with priestly and mythological overtones has supported a driving and inventive sequence of works. The exhibition at Wakefield contains 70 paintings, a third of which measure over five feet in one direction. Certain years are under-represented (1953-55, for example) while 1956 is over-crowded. It is a pity that the opportunity was not taken to make the catalogue useful, with more information than that contained in a conventional introduction to Davie as a barometer (registering how he feels) and a one page biography. It is true that a bibliography of Davie would not amount to much but a detailed chronology would be helpful and so would an anthology of Davie's texts (about art) and his unpublished poems.

MIDDLEDITCH AND REYNOLDS

The word "literary" in relation to the visual arts must have had a precise meaning in the days of "pure form", but the popularisation of iconology has deprived criticism of the word. Panovsky was publishing when Fry was at the height of his power between the wars. Pure form and literary content are no longer a glib antithesis because all form is embedded in a framework of more or less verbalisable meaning. It does not follow that every meaning is equally apt and interesting but it does mean that the artist is not to be censured merely for the presence of meanings above the level of formal arrangement. In Davie's work, for example, the high degree of formal activity is accompanied by a high rate of signification. Motivated like Davie by a desire to symbolise universals are painters as unlike him and each other as Edward Middleditch and Alan Reynolds, a realist and a romantic landscapist respectively. The common factor is an impulse to expand easel painting beyond its traditional character of intimacy and privacy by making it symbolise major issues.

The reform of easel painting took the course of fresh or disturbing subjects in a group of artists who were at first (1953-54) mistaken for social realists (John Bratby, Derrick

Greaves, Edward Middleditch, Jack Smith). Some of their early pastoral and urban themes were close to European communist art but as the artists developed the political look faded. The industrial landscapes and crowded kitchens seem to have been prompted by a desire for a realism that would avoid triviality. The baby in the kitchen sink, then, was not politically committed but iconographically loaded. Their aim was, in certain respects, similar to Munch's rejection of impressionism: in England the equivalent of impressionism was the Euston Road continuation of intimism, which was represented in the teaching staff of the Royal College of Art where the young painters were trained. The artists have dropped lower-class themes for the most part (except for Bratby) and achieve significance now by uplift rather than by impact. Edward Middleditch, for example, has gone from dark views of an industrial town in the North of England, via paintings of weirs and floods, to an imagery of sunflowers (Van Gogh), donkeys, palm-trees (Sutherland), butterflies, and night-skies in his new paintings (at the Beaux Arts Gallery). Smith has also moved from harsh urban subjects to night-skies and mysterious light-effects. The pictures are big, as always with this group, and the elements are enlarged and simplified against blue and gold grounds: this heroic treatment of common objects implies natural energy and splendour and a sense of correspondence between created things. The pictures, however, are schematic and coarse and the message that Middleditch thunders is so banal that the significance becomes a pretentious bromide.

The desire for big meanings, for intimations of universals, occurs also in British landscape art. Though this aspect of native art has declined since the 1940s, its charms persist for many Britains, as is witnessed by the continued success of Alan Reynolds (Leicester Galleries) with a formalised version of post-war neo-romanticism. Reynolds' typical landscape is always soaked with the pathetic fallacy, like a particularly cold and heavy dew. Most of the pictures represent the end of the day: Sunset, Dusk, Evening. A device which is much used is to compare a puff-ball in the foreground with the radiating sun in the sky, thus setting up analogies between seed and sun, field and solar system. The pictures are dark in tone, grey and chilly in colour, but carry a consoling message about rebirth in nature expressed in Reynolds' fragile and spindly drawing. As in Middleditch, a weak pictorial structure is made to carry a high-flown and hackneyed message. It would miss the point to say, as people still do, that this is the British "literary" imagination—and so the whole country is implicated in insignificant failures. In fact, momentousness can be put into art, as Davie does; it is simply that Middleditch and Reynolds fail personally to do so.

Interview Georges Limbour / Georges Ribemont-Dessaignes

une émission récente de la Radiodiffusion-Télévision Française

(Note: We publish this interview for the light it throws on the work of one of the major artists of our time, and on the nature of creative activity in general. Ed.)

G.R.-D. Comment situeriez-vous Jean Dubuffet dans l'art contemporain, et d'abord pouvez-vous lui découvrir quelque filiation?

G.L. Naturellement tout peintre est de son époque, et ne peut pas ne pas avoir subi d'influence, c'est-à-dire ne pas avoir tiré quelque leçon des grands artistes qui l'ont précédé. Pour Dubuffet, la question d'une filiation est assez trouble. Ce qu'il doit à ses aînés? Surtout ceci qu'ils l'ont aidé à se délivrer de ses chaînes; ils lui ont appris qu'il était libre, totalement libre à l'égard de toute tradition ou de tout école, et de cette liberté, Dubuffet s'en est donné à cœur joie.

G.R.-D. Est-ce que cette joie apparaît dans ses tableaux? Peut-on parler d'une peinture joyeuse?

G.L. Je faisais d'abord allusion à la joie de créer. Toute création est par essence joyeuse. Je ne pense pas qu'un artiste puisse travailler pour s'ennuyer ou s'attrister, ou emplir le spectateur de mélancolie. Toute grande création est une ardente clameur. Les tableaux de Dubuffet sont peints dans une humeur enthousiaste, même s'ils enferment un élément dramatique, voire tragique. Le vent des hautes cimes a quelque chose d'enivrant. Ce qu'ils pourraient, de temps en temps, comporter d'un peu noir ou d'amer est alors corrigé par l'humour. Ne pourrait-on définir l'humour comme une façon de créer joyeusement quelque chose d'amer? Cet artiste dit de ses tableaux que ce sont des fêtes qu'il se donne. Cette déclaration invite à beaucoup en espérer. Et en effet, ce qui impressionne fort le spectateur, c'est le dynamisme extraordinairement tonique de ces tableaux, la vitalité puissante et communicative qu'ils rayonnent. Ils sont parcourus par un vent salubre qui nous force à profondément respirer.

G.R.-D. On parle toujours de classement. Voyez-vous où le placer parmi ses contemporains? A quel groupe, à quelle famille de peintres l'affilier?

G.L. Voilà, mon cher Ribemont, ce qui est totalement impossible. Il ne s'affilie à aucun groupe; il n'a aucun esprit de famille, même picturale. On ne peut le parquer à l'intérieur d'aucune barrière: il les démolit toutes comme un taureau furieux. Il est toujours équivoque et à double entente.

Examinez cet amusant paradoxe: dans les galeries où on l'accroche c'est la plupart du temps en compagnie de peintres abstraits. Et pourquoi donc? Parce que c'est un passionné de ce qu'on appelle «la matière» et que, dans l'invention des matières, il est allé plus loin qu'aucun autre. Pour sûr, il a le génie de la matière. Au point qu'on a tendance à voir surtout, ou même parfois à ne plus voir que la truculence, ou le charme, ou la préciosité, ou la suggestion poétique des matières qu'il nous fabrique. Pourtant des abstraits (pour parler sans nuance), il est tout le contraire. Il figure toujours quelque chose, personnages ou objets, et par exemple dans les tableaux qu'il appelle «sols et terrains», il part d'une observation minutieuse de quelques petits spectacles de la nature: pierres, plantes sauvages, herbes ou mousses au pied des murs. Il peut donc être singulièrement réaliste. Puis le voilà qui prend son vol, et de la hauteur dans l'imaginaire. Volontiers, on le prendrait avant tout pour un inventeur de techniques — et voyez tout ce qu'il imagine dans ce domaine et comment il se dépasse continuellement lui-même par un enchaînement logique d'inventions —; mais la technique n'est pourtant chez lui qu'un moyen de fixer quelque illumination de l'esprit. Nul ne s'inspire davantage de ce qu'on appelle la nature; nul n'est plus attaché à l'humain; et s'il nous peint quelque fois le désert hanté de l'esprit, il ne redoute pas non plus de nous peindre tout bonnement des vaches, et joyeuses!

Il est tour à tour très coloré, avec exubérance ou d'une monochromie sévère; manie des pâtes très épaisses, ou use d'une fluidité transparente; il est métaphysicien ou naturaliste; il traite le burlesque ou le drame; il est tendre, ou il est amer, mais alors féroce-ment. Sa peinture nous livre un personnage très divers qui se complait dans un monde d'où il y a toujours à tirer de l'enchantement.

G.R.-D. Pensez-vous donc qu'on doive le considérer comme un phénomène isolé, tout à fait différent des artistes contemporains?

G.L. Bah! tout grand artiste est forcément, surtout de nos jours, un phénomène plus ou moins isolé. En tout cas, il n'est pas douteux que Jean Dubuffet a exercé, par sa technique, une grande influence, notamment de la manière paradoxale que j'ai dite, sur certains peintres abstraits. J'ajouterai aussi qu'il nous donne une leçon: qu'il y a toujours à tirer des plus humbles spectacles du monde, pour un esprit sensible et imaginatif, prêt à rejoindre l'ordre incommensurable du cosmos, ce qu'il appelle modestement des «petites fêtes».

Goldener Streusand

Friedrich Bayl

Mehr als 8000 Briefe, die Marie Louise, Erzherzogin von Oesterreich, zweite Gemahlin Napoleons des I., spätere Herzogin von Parma, im Laufe von fast vierzig Jahren erhalten hat, bringt jetzt das Münchner Auktionshaus Karl & Faber an die Öffentlichkeit. «Schier unbegreiflich ist es», sagt der Katalog, «daß diese Sammlung ... den Historikern bis heute unbekannt geblieben ist». Diese ganze, bisher unveröffentlichte Korrespondenz kommt in direktem Erbgang aus der Familie des Grafen Neipperg, des Mannes also, dessen Geliebte Marie Louise ein halbes Jahr nach Napoleons Kapitulation wurde, dem sie zwei uneheliche Kinder gebär, der später in Parma ihr Ehrenkavalier und außenpolitischer Berater wurde und den sie dann unter dem Namen eines Grafen von Montenuovo (Verballhornung von Neipperg = Neuberg) heiratete, ohne von Napoleon geschieden worden zu sein.

Es sind Schreiben von Kaisern und Königen, Fürstinnen und Hofdamen, Bischöfen, Ärzten, Generälen und Erziehern, Bettelbriefe von Kammerfrauen und einer früheren Geliebten Napoleons, Dedikationen, Gratulationen, Kondolationen — alles hat Marie Louise aufgehoben. Es geht um Weltpolitik und Liebe, um Angst vor der Cholera und Ordensverleihungen, Revolutionen und Stoffmuster, um Kutschen und Magnetismus, um Pfünden für Priester, Opern und Klatsch. Eine Welt steht auf, die der unseren, die sich so einmalig dünkt, an Erregungen nicht unähnlich war.

Um die Briefe katalogisieren zu können, hat Hans Hartung, der wissenschaftliche Mitarbeiter von Karl & Faber, ihre chronologische Anordnung aufgelöst und die Korrespondenz nach Absendern geordnet. Er steuerte mit meisterhafter Akribie einen Katalog bei, der sich spannender liest als ein Roman. Es ist schwer zu sagen, was mehr packt: Weltpolitik, Geschichte des österreichischen Kaiserhauses, Kultur- oder Sittengeschichte, document humain — oder aber die Tatsache der Auktion selbst: ein einziger Brief des Herzogs

von Reichstadt, der 1957 in London versteigert wurde, brachte damals 750 Pfund — und in der Sammlung gibt es deren 119!

Seine Briefe sind erschütternd zu lesen. Da ist der erste, bei dessen Niederschrift der Erzieher Foresti dem Sechsjährigen die Hand führte (siehe Abbildung). Das geht dann weiter durch alle Stadien schulmäßiger Kalligraphie, bis sich der junge Mann frei schreibt und das napoleonische Erbe durchbricht. «Quelle singulière époque! Des événements qui remplissent des siècles se sont passés en six mois. Ils demandent des hommes. Je tâcherai d'en venir un.» (Brief vom 11. XII. 1830).

Aber er schreibt sich nur frei, er wird nicht frei, bleibt Gefangener hinter den goldenen Stäben des Schlosses Schönbrunn — Gefangener Metternichs, der im Hintergrund seine europäische Politik spinnt und die Pläne der französischen Bonapartisten hintertreibt. Man kann die Briefe nicht ohne Erregung lesen, mit denen L'Aiglon immer wieder auf Freiheit dringt, auf die Nähe eines Freundes, und wie die Gesuche von Metternich mit faden-scheinigen moralischen Begründungen abgelehnt werden. Und als er dann doch endlich die «Emanzipation» erhält, folgen noch ein paar freie ungezwungene Briefe an seine Mutter; bald wird er krank. Und aus Dummheit oder Politik diagnostiziert und behandelt man die Krankheit falsch. Wie sehnt sich der junge Mann nach Wärme, die den Schwindsüchtigen vielleicht wirklich noch hätte retten können, aber er muß aus Staatsräson im kalten Schönbrunn bleiben. Noch im letzten Brief an die Mutter (siehe Abbildung) heißt es: «Si jamais je devenais poète je chanterais sûrement toujours les oiseaux qui volent vers l'Italie».

Oft sind die Briefe von Schreiben seines Erziehers, des Grafen Dietrichstein, begleitet, der sie tadelnd kommentiert und pedantisch korrigiert — 840 Stücke auf 2250 handgeschriebenen Seiten. Es gibt Berichte der Lehrer, Beobachtungen der kaiserlichen Verwandtschaft, Klatsch der adeligen Freundin-

nen, Gutachten der Aerzte. Da wurde ein junger Mann, den es nach Freiheit und Taten düsterte, in den Tod erzogen. Er wurde ein Opfer der Politik, wie Leopoldine, Marie Louises Lieblingsschwester, spätere Kaiserin von Brasilien, die ihr von dort aus schrieb: «Wir armen Prinzessinen sind den Würfeln gleich, die man hinwirft und seyn Glück oder Unglück nach dem Wurf abhängt.»

Wie gesagt, die Person des Herzogs von Reichstadt steht im Mittelpunkt, aber was sich aus dieser ungeheuren Korrespondenzmasse als Beitrag zu den ersten Jahrzehnten des vergangenen Jahrhundert ergeben wird, kann man vorläufig nur ahnen — es wird eines langwierigen wissenschaftlichen Studiums bedürfen.

Viele Briefe sind auf farbige Papiere geschrieben, sie haben gepresste oder gedruckte Bordüren, Trauerränder, sie sind mit Blumen, Ornamenten und Ansichten verziert, sie haben Wasserzeichen mit den Köpfen Napoleons, des Kaisers Franz, mit Lorbeerkränzen und auf manchen haftet noch königlicher, goldener Streusand. Andere Briefe wieder sind durchstochen und angeräuchert, um sie gegen die Uebertragung der Cholera immun zu machen.

Die Sammlung wird Ende April in München versteigert; vorher werden die wichtigsten Stücke in Paris ausgestellt werden.

(Continued from page 22)

Istanbul and other cities will be evoked. Next to the World's Fair itself, this would seem to be the most ambitious project, with one city alone sending a display insured for 20 million Belgian francs.

Visitors to Brussels specially interested in the art of our own time will want to go to Charleroi (a half-hour away), where two exhibitions at the Palais des Beaux-Arts, containing around 700 paintings and sculptures in all, will present the art of the past 50 years and suggest some of its future possibilities through the work of leading (or little known) vanguard artists of six countries.

As for the Fair itself, two things of special importance remain to be mentioned. The first has to do with its architecture. Although most of the buildings—national pavillions and buildings put up by private industrial

organizations—will be torn down when the Fair ends in October, they were neither designed nor built as temporary structures. Unlike the buildings in other World's Fairs, there is nothing flimsy about these, and the best of them are examples of the most radical architectural thinking of our time, executed at tremendous cost in steel, concrete and glass and incorporating the latest products of technological and industrial research.

Another way in which this Fair differs from others is in the emphasis laid on the arts. We have mentioned exhibitions of plastic art: there will also be a continuous succession of concerts, dance recitals, movie festivals (the first, in April, devoted to the experimental or avant-garde film), and theatrical presentations. The April-June programme includes performances by "Inbal" (the Israeli National Ballet), Coros y Danzas (with 110 leading folk dancers and musicians from all parts of Spain), the Royal Sadler's Wells Ballet, the Bolshoi Theatre Ballet, the Théâtre Royal de la Monnaie (presenting among other things Carl Orff's *Carmina Burana*), the Vienna State Opera (*The Marriage of Figaro* with Schwarzkopf, Seefried and Kunz; *Salomé* with Christal Goitz in the lead), Poland's Mazowsze Ensemble of singers and dancers, the Bayreuth Festival Orchestra (*Parsifal* in a new mise-en-scène), the Moscow Circus, the Renaud-Barrault Company, the Orchestras of Bochum, Aix-la-Chapelle, Warsaw and Berlin, the Vienna Philharmonic and London Symphony Orchestra, David Oistrakh, and the Svechnikov Choral Group. July will begin with what promises to be the most spectacular single event of the Fair, and one that few people will have an opportunity to see again, a series of performances of the "Changwe Yetu" with 120 dancers, singers and musicians from the Belgian Congo and Ruanda Urundi, including the famous Batutsi. In July and August there will also be performances by large Ukrainian and Soviet groups of singers and dancers, by the Antonio and Moisseev Ballets, the Prague and Peking Operas, the Old Vic Company, the Peking National Circus, and the National Orchestra of Madrid. The Eugene Ysaye International Violin Festival will be held through July with Isaac Stern, Stefan Askenase, André Gertler, Leonid Kogan, Nathan Millstein, and other leading violinists taking part. The programme for September, not yet complete, will include performances by groups of musicians and dancers from all parts of Hungary, and a recital by Dolouchanova.

Mostre in Italia

Giuseppe Marchiori

Alla galleria «La Bussola», a Torino, espone Burri.

Mentre il pittore passa da New York a Chicago con una mostra importante di opere nuove, a Torino, si vedono, oltre ai *collages* di sacchi, le lastre in plastica, bruciate con la fiamma ossidrica e dipinte.

Il virtuosismo dell'artista ha raggiunto un alto grado di maestria. Burri sfrutta ogni materia con gli effetti più bizzarri creati dalla fiamma, forando, ariccando, dilatando la lastra sottoposta alla sua azione.

Così la superficie appare accidentata come la luna: rotta da crateri o sarrugata in rilievi. Ma la lastra è la proiezione esterna di verità ben celate. È facile stabilire un rapporto tra la materia plastica e il gusto del macabro, perchè crateri e rilievi diventano insieme ferite, piaghe, seni, vulve: il sesso e la miseria della carne.

Tutto ciò non distrugge la suggestione delle forme colorate, pur nel loro stravolto modo di essere. Appunto, stravolto, ossessivo, dannato, questo mondo di Burri attira e allontana nel medesimo tempo.

L'organizzazione neoplastica dello spazio non c'è più. Oggi la superficie è composta di soli primi piani: come se ogni forma avesse la stessa importanza.

Non c'è riposo, non c'è una sola pausa in questi plastici maledetti, rossi come piaghe aperte; o gialli e putrefatti, colanti pus e liquidi infetti. Le funebri composizioni in nero, con drappi disposti a festone, sono, al confronto, teneri omaggi alla morte, romantiche evocazioni di antri negromantici, con ali di pipistrelli mummificati e con quel tanto di stregoneria che tocca le ultime anime semplici.

Che cosa è questo Burri conturbante e bizzarro?

Più volte ho cercato di definirlo. Ora non serve più l'accostamento agli antichi per l'ordine della composizione.

L'unità è soltanto nel gioco della superficie.

Un gioco affidato alle sicure intuizioni del pittore, ma in cui agiscono anche gli ingredienti di una composita corruttela.

L'amore per le forme eccezionali non nasce soltanto dalla cultura dadaista e surrealista. C'è in lui l'odio per l'effimero e c'è, insieme, il costante rifiuto di ogni tradizione: la fiducia in un domani irritante, assurdo, inaccessibile.

Burri è, nel suo tempo, un fenomeno o una testimonianza?

Un testimoniao pericoloso, comunque per quanti non sanno portare alla luce l'artificio, la menzogna, l'orrore. È uno sguardo cattivo,

di fronte al quale i *collages* di ieri sembrano pure contemplazioni.

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Alla Galleria «Blu» di Milano espone Fausto Pirandello. L'ambiente è molto indovinato: intimo e con una luce che non tradisce i quadri.

Ci si sta come in un salotto senza avere gli occhi bruciati dalle lampade o dai terribili tubi al neon.

Pirandello non è mai volgare. Nemico delle definizioni stabili, Pirandello tenta, di volta in volta, di essere un altro. Ma sotto le differenti metamorfosi rimangono le ceneri delle esperienze consumate e il colore di Pirandello, il colore dei templi greci e delle terre gialle siciliane.

Tra le varie opere si notano due inattesi omaggi a Mirò e a Soldati, due incredibili dichiarazioni di stima alla fantasia magica e all'ordine razionale di due pittori antitetici, interpretati secondo una misura chiaramente pirandelliana. Il pittore dimostra simpatie aperte per una cultura ripresa alle origini. Si tratta di un cubismo, all'ombra dei maestri, del tipo marginale dei Gleizes e dei Marcousis, già quasi manieristico, come quello del La Fresnaye e del Lhote.

Anche nei suoi esercizi di stile, Pirandello conserva di verdi acidi e i gialli spenti dell'antica tavolozza.

Dove vuole arrivare? Quali sono le sue vere intenzioni?

Mirò o Soldati?

Pirandello è un pittore celebre in Italia: potrebbe accontentarsi della fama ufficiale e del favore dei collezionisti. Invece no. Non vuole essere elencato, schedato, passato all'archivio.

Non si butta all'avventura, ma ha il coraggio di ricominciare dal cubismo come uno scolaro diligente.

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Alla Galleria Apollinaire, espone Bryen, definito da Pierre Restany, come il «delirante avventuriero dell'assoluto», come un «Cézanne trasognato e abbagliato». Bryen ha «inventato la macchina per fabbricare l'illeggibile». S'è preso davvero una bella rivincita.

Ma dalla sua macchina escono liriche frasi, momenti di celeste abbandono, secondo una formula impressionistica, che è davvero il contrario dell'astrazione geometrica. Come giustamente dice Restany, l'arte di Bryen si svolge nel senso di quel «nuovo lirismo», accettato dalle generazioni degli astrattisti del

dopoguerra nella gamma infinita delle sue possibilità espressive.

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A Roma, al «Segno», una bello mostra di tempere e acquarelli di Santomaso. C'è un modo di partecipare alla vita di oggi per la via screditata del sentimento. In questo caso, l'attitudine contemplativa non apparirà come evasione o distacco. Sarà invece una realtà spirituale autentica, sicura, in cui l'artista trova le ragioni della propria poesia.

«L'ora verde», «Barena», «Marta», «Alge» sono stati d'animo intensamente emotivi: rappresentano la presa di coscienza di una realtà segreta attraverso le forme di una visione favolosa. È l'incanto di molte ore vissute, è la soddisfatta serenità dello spirito, è la gioia delle stagioni, delle cose, della luce, del vivere. E tutto questo si trasforma, nelle tempere più concluse di Santomaso, in immagine di perfetta e raffinata misura stilistica.

La «realtà segreta» è l'equilibrata certezza, alla quale si arriva con la magica conferma del segno, della linea, del tono, strumenti di rivelazione interiore. Si ripete così, nel tempo dell'angoscia esistenziale, la bella favola delle linee e dei colori, convalidata dalla storia e dalla cultura di mezzo secolo d'arte moderna.

Mathieu, alla «Selecta», sempre a Roma, è venuto a sfidare Michelangelo. Mathieu, dice nel catalogo nella mostra Toni Del Renzio, è capace di coprire una superficie di trecento metri quadrati nel tempo di un'ora. Un bel record. Ma la pittura non è uno spettacolo, e tanto meno uno spettacolo gratuito. Il gioco va bene quando rimane nei limiti del gioco.

Il «gesto», il famoso «gesto» ha valore solo se non è «l'atto di un povero truffaldino». Sì: non si tratta di un gesto d'attore.

La veemenza di Mathieu assomiglia alle «fumisterie» di Dalì. Non gli manca certamente il colpo d'occhio nel caos: il gusto nell'accordo di due colori e di due forme, pur nella disperata improvvisazione automatica. E dopo? Dice sempre il Del Renzio: «Talvolta una tela di Mathieu pare molto semplice, poiché un unico segno distrugge da solo la cecità stralunata del fondo.»

A questo distruttore di «cecità stralunate» preferisco di gran lunga il drammatico Pollock, che non dipingeva sulle scene dei teatri parigini, e nemmeno nelle vetrine dei negozi di Tokio.

Basta vedere: «Grigiore dell'Oceano», datato 1953, e esposto insieme a 74 opere del Museo Guggenheim di New York, alla Galleria d'arte moderna di Roma. Il quadro di Pollock rivela un impegno e una interiorità che mancano al pubblicitario Mathieu nei suoi esercizi forzati coi tubetti (non con la pittura).

I quadri del Guggenheim sono definiti «capolavori», non si sa in virtù di quale principio i giudicio. Sono invece opere scelte, spesso

con molto gusto, tra infiniti altre, che meritano con maggiori diritti il nome di capolavori. E un capolavoro il quadretto di Rousseau? o «L'orologio» di Cézanne? o la «Donna seduta» di Seurat?

Cito i nomi più indiscussi. E capolavori non sono i due brutti quadretti di Gris, il «Treno» di Severini, i quadrucci di Gleizes e di Feininger, la «Donna con ventaglio» di Metzinger.

Allora, che cosa rimane?

Rimangono le pareti di Picasso (soprattutto cubista), di Braque, di Léger, di Chagall, di Kandinsky, rimane la «Sala da pranzo sul giardino» di Bonnard, rimane «Il ritratto di Jeanne Hébuterne» di Modigliani: quanto basta, insieme a qualche Delaunay, a Marc, a Klee, a Mondrian, a Malewicz, per una sommaria ricapitolazione di alcuni aspetti dell'arte moderna, tra il cubismo e il neoplasticismo. E dopo?

Bastano gli ottimi Mirò, Hartung, Giacometti, Singier, Manessier, Soulagès a tracciare e a concludere un panorama europeo del dopoguerra? E bastano, per l'America, Kline e Pollock?

In nome di quale storia si espongono due modesti pittori come Riopelle e Appel e s'ignorano completamente futurismo, metafisica, Morandi, gli artisti del «Fronte Nuovo»?

La scelta del Museo Guggenheim, tanto più ricco di opere egregie, definisce piuttosto il gusto di Sweeney, che, d'altronde, non pretende d'essere infallibile. Sweeney ha a sua disposizione mezzi e autonomia, quali i nostri poveri soprintendenti non sognano di avere nemmeno nei loro più rosei sogni di evasione dalla stupidità dei burocrati e dei politici, che paralizzano in Italia anche le più modeste possibilità di aggiornare le decrepite gallerie, definite, con tenace eufemismo, «d'arte moderna».

Palma Bucarelli, direttrice della Galleria Nazionale di Roma, è tanto più benemerita per l'attività che va svolgendo, a beneficio di una vera cultura moderna, nelle arti figurative, quanto più deve combattere contro un ambiente ostile e retrivo.

Alla «Quadriennale», una mostra d'Arte tedesca dal 1905 a oggi sembra un immenso «salon», in cui persino gli artisti migliori si perdono in un mare di mediocrità. L'unica cosa interessante della mostra per le idee e per le notizie è la prefazione al catalogo, scritta da Will Grohmann. Grohmann dice tra l'altro che la Germania è un paese decentrato e che è quindi difficile per chiunque organizzare una mostra veramente conclusiva dell'arte tedesca contemporanea (Grohmann si domanda che cosa vuol dire «tedesco» nelle arti figurative). Infatti la mostra, che è organizzata dalla «Haus der Kunst» monacense, «mette Monaco di Baviera in primo piano».

Sarebbe come fare una mostra a Napoli o a Firenze.

Gli artisti meglio rappresentati sono, nell'ordine, Barlach e Lehmbruck, Kirchner e Marc, Jawlensky e Heckel, Kandinsky e Klee.

Il «Ritratto del poeta Dirsztay» (1910) è una delle opere più singolari di Oskar Kokoschka, uno dei pochi centri ideali della mostra, alla quale partecipano, dei più noti pittori tedeschi contemporanei, Winter, Nay, Werner, Troekes, Meistermann, e degli scultori Hartung e Uhlmann.

Sono presenti anche, sia pure in modo inadeguato, Wols e Baumeister.

Sir Herbert Read e Lawrence Alloway, nel catalogo della mostra dedicata dalla «Rome-New York Art Foundation» alle nuove tendenze dell'arte inglese, parlano di «spirito comune», ma distinguono le «personalità» dal fenomeno del manierismo internazionale.

Herbert Read afferma che «gli accenti locali sono forse più difficili da scoprire di quelli personali». E forse è vero. (Grohmann in fondo cercava di fare le stesse distinzioni.)

In Giappone, osserva Read, «il linguaggio personale dell'arte è stato modificato dalla tradizione locale della «calligrafia». «In Inghilterra esiste un certo genere di paesaggio e atmosfera», che sono evidenti, pur nelle più differenti maniere, nelle pitture di Lanyon e di Terry Frost, in quelle di William Scott e nelle sculture di Armitage. «Non posso immaginare, aggiunge il Read, un Francis Bacon, per quanto spirito multiforme, all'infuori di questo ambiente.»

E è vero. Bacon non può essere che inglese.

Ma, alla fine, ciò è davvero molto importante?

Alan Davie e Turnbull sono i più «personali» e i più «inglesi», se vogliamo seguire la terminologia dell'illustre critico. Alan Davie, in particolar modo, si sta sviluppando sulla linea di una prorompente genialità di motivi grafici e pittorici legati in unità di stile.

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Nella mostra dei disegni colorati, alla «Salletta» di Modena, Birolli crede ancora alle «immagini» del cielo e della terra con l'entusiasmo e l'ardore di un tempo. «La visione, diceva Swift, è l'arte di vedere le cose invisibili.» E Birolli, animato dalla presenza di un paese, dipinge le cose invisibili che sono in lui. Le dipinge con una sorta di eccitazione o d'infatuazione romantica, trasferita nei rossi, negli azzurri, nei verdi della sua tavolozza felice. Possiamo dire che Birolli disegna con impetuosa facilità, secondo un ritmo, che non è più di ricerca, ma di certezza?

Non gli sarebbe difficile, forse, fare razionalmente tabula rasa del passato e del presente. Ma, poi? Come riuscirebbe a giustificarsi di fronte alla propria coscienza?

Le opere che Birolli presenta a Modena sono, per così dire, di studio: appunti per quadri. Ma il dominio delle forme è lo stesso che nei quadri di maggiore impegno.

L'esperienza neocubista ha germinato sul fondo originario della cultura espressionistica e si è risolta in un linguaggio plausibile, sotto il segno prepotente della personalità, che controlla e riassume.

Si tratta di una documentazione unica, in un momento di raggiunta maturità artistica, e che comprende le tappe di un viaggio ideale dalla luce della Liguria alla nordica atmosfera del Belgio.

I viaggi di un pittore si giustificano soltanto con le prove della sua interiorità, con le esigenze della sua fantasia. Altrimenti avremmo uno dei soliti «inviati speciali» muniti di macchina fotografica.

Birolli porta alla luce quelle «cose invisibili», che costituiscono il fondamento della sua esistenza di pittore e di uomo.

Chi lo misuri con certi metri piuttosto assurdi, del gergo di «atelier», potrà giudicarlo «inattuale», poichè i suoi procedimenti non si affidano alla mera tecnica, alla novità delle materie.

L'inattualità, in tale caso, è la migliore delle ricompense, perchè significa fedeltà alla poesia, cioè a un suo modo di essere (eddi reagire) assolutamente al di fuori degli schemi del manierismo imperante.

Birolli ha vissuto la sua vicenda pittorica, correggendo, ogni volta, gli errori di rotta. Ma non lo attenderà mai nessun porto sicuro.

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A Venezia, alla Galleria Santo Stefano, il giovane pittore Ennio Finzi, con insaziata curiosità, sperimenta tecniche e modi, nei quali la sua inquietudine intellettuale possa fissarsi. È una lotta contro apparenze fugitive, contro le fate morgane della cultura «moderna».

Conosco molti momenti dell'arte di Finzi, che vuole essere soprattutto spregiudicata, lontana dal «gusto», immersa nella vitalità dell'attimo in cui si rivela. Ma la spregiudicatezza non sempre va d'accordo con l'audacia della fantasia. È un atteggiamento polemico di protesta, che si può giustificare in un piano morale, ma che viene negato, sul piano dell'arte, da altri atteggiamenti successivi, opposti, quasi come gioco dialettico. Finzi insegue una idea della pittura che non può essere, nemmeno questa, su fondi neri opachi e con colate di gialli, di bianchi, di rossi.

Effetti di luci notturne di città nevrotiche; illuminazioni spietate in un tempo in cui più forte è l'incertezza.

Quel nero è la tabula rasa: non è più lo spazio amaro del dubbio.

Il giovane Finzi ricomincia sempre da capo. E, forse, immagina di «avere trovato». E un'illusione utile per tenere in moto la coscienza autocritica.

Alla «Bevilacqua La Masa», pure a Venezia, mostra collettiva dei giovani artisti veneziani. È una prova generale per altre mostre di maggior impegno. Così, la partecipazione è di massa, proprio come vogliono i nostri «demagoghi» delle arti. La massa è alquanto anonima, perché vi confluiscono tutte le tendenze, tutti i manierismi.

Finzi ha ottenuto un premio. E, questa, una indicazione significativa. Ma lo sarebbe molto di più se accanto a Finzi non avessero premiato un pittore figurativo. Che cosa si vuole allora?

Anche i premi non ammettono le contraddizioni.

Due mostre a Milano, quella di Dubuffet al «Naviglio» e quella di Fautrier alla «Apollinaire», hanno dato un tono molto elevato alla stagione artistica milanese.

Fautrier è aereo come una nuvola lieve dipinta con spiritualità orientale. I poeti s'ispirano delle sue delicate variazioni coloristiche sui nudi, sui torzi, sugli ostaggi, e, oggi, sulle pietre, sulle erbe, sui piccoli nuclei di materia compotta. La materia s'innalza al valore della poesia, per una forza intrinseca che la lega in un'atmosfera miracolosamente intuita, evocata per sortilegio e per gioco, dai limiti dell'astrazione e del sogno.

Il mondo di Fautrier è tenue come un sospiro, ma la grazia lo domina: la grazia dello spirito, per cui ogni apparenza, anche la più dissociata, alla fine assume una dimensione lirica. Fautrier è sempre al di là di qualche cosa, della sua stessa pittura, talora per amore del rischio, per seguire un azzardo, che potrebbe persino farlo dileguare nel nulla.

Dubuffet continua a guardare i muri delle città, e, oggi, le tracce sui sentieri fangosi, sulle scarpate dei fossi, sulle strade sassose.

L'«aggressività», di cui parla Tapié, si è molto attenuata col tempo: ha perduto le punte di diamante. Al posto della violenza si è collocato il gusto. Dubuffet sa trarre il massimo grado di espressività dalle materie usate. L'ispirazione fondamentale è nel grafito anonimo, che rivela lo spirito primitivo del popolo. Ma Dubuffet è tutt'altro che un primitivo.

Egli ha costruito, con la poetica del primitivismo, una serie di assurde immagini polemiche, di meravigliosi fantocci, da opporre, sul muro ideale in cui «scrive», a tutte le personalità e a tutte le correnti dell'arte contemporanea. Dalle macchie e dai graffiti, Dubuffet ha estratto i temi della ribellione

contro il tempo, contro tutti, contro se stesso. La sua noia di essere troppo civile è la molla segreta che scatta verso una «inciviltà» senza storia. Umori e ironie fanno di Dubuffet l'artista eccezionale che sa leggere nei segni più misteriosi la vera condizione dell'uomo.

Un pittore di singolare importanza, un autentico maestro, per molti orecchianti delle scritture orientali, è Kline, la cui mostra alla «Tartaruga» di Roma va segnalata come un avvenimento, nell'attuale fase della «cultura» artistica italiana.

Kline è uno dei pochissimi pittori che sanno costruire specialmente col nero e col bianco, senza cadere nell'automatismo convulso o nelle anarchiche calligrafie. Anche lui ha guardato al Giappone. Ma le lettere si sono trasformate in segni e poi in esatti rapporti di neri e di bianchi.

Lo stile di Kline tende alla costruzione monumentale dei segni organizzati in strutture. È la fatica eroica di chi ha distrutto dietro a sé un mondo intero, e che rinuncia all'ipotesi razionale per rifarlo.

Kline non ricorre ai lumi di Mondrian, alle certezze dogmatiche dell'artista assoluto. Si tratta di un genere di «purismo» diametralmente diverso. La semplificazione fino al ritmo e al contrasto del bianco e nero è una esigenza che si esprime al di là di ogni calcolo, improvvisa, violenta, e tuttavia dettata dalla elementare volontà di scoprire nel segno il valore assoluto che Mondrian attribuiva alla linea.

Dopo Kline, Pollock. La mostra di Pollock, alla Galleria Nazionale d'Arte Moderna di Roma, è, senza alcuna riserva, esemplare.

In collaborazione con Peggy Guggenheim, avevo organizzato, a Venezia, nel 1950, la prima mostra in Italia di Pollock. Poi, in questi anni, in altre occasioni, ho avuto modo di vedere qualche opera del pittore americano. Ma, soltanto dopo aver visto la mostra di Roma, posso dire di conoscere Pollock.

Devo correggere molte riserve e molti giudizi, che ritengo ormai approssimativi o sbagliati.

La «presenza» di Pollock diventa necessaria nel tempo, addirittura insostituibile, ricostruita com'è nelle differenti fasi, dallo stile «messicano» al nuovo espressionismo degli ultimi anni.

Vero è che Pollock dovette agli «espatriati», come Ernst, Masson, Matta, «un nuovo, radicale senso di libertà» (Sam Hunter) e che il metodo surrealista gli diede la possibilità di liberarsi del picassismo, delle influenze di Mirò, di Masson, della cultura europea, per trovare nelle proprie origini americane la coscienza di un mondo aperto a un'esperienza artistica completamente inedita. Pollock en-

(continua a pag. 64)

The End of Winter in New York

by E. C. Goossen

New York, as everyone knows, was nearly buried under an avalanche of German Expressionist art through most of the fall and winter. A February thaw, occasioned by sheer exhaustion of the subject, put things back to normal. The exhibitions of living and less historically frozen artists began to receive once again their properly due attention. One hopes that the Museum of Modern Art, whose clarion call brought down the avalanche, will have learned not to make so much noise in these high tides of art, and that it will go on to set the present as right as it has the past.

One of the gallery shows which helped to put us back on our feet was the Sidney Janis exhibition of recent paintings by Mark Rothko. As one might have predicted, it was a handsome, major show, a continuance, in a sense, of Rothko's previous exhibitions. Europeans will have an opportunity to verify these remarks at the Biennale this year since ten of the eleven pictures are now on their way to Venice.

The first effect of a Rothko, and a roomful multiplies this effect almost to the danger point, is that of *presence*. It would take a particularly insensitive individual not to succumb to the drama and the spell. Indeed, faced with this *presence* it is really the hypersensitive who should beware. The right approach to Rothko, I'm sure, is that of a sound mind in a sound body, with eyes that can function as optical instruments even more than as gates to the soul.

The new Rothkos are darker, composed of the rich reds, browns and blacks we associate with the numinous, the royal and the religious. As before, they are pictures of color, arranged in almost square horizontal areas, hovering and yet still. He uses color as if it were the last weapon in defense of art.

In order to organize his canvas to get the full vibrant and dramatic power (or psychological power, if you wish) of color, Rothko had to find a way to place two or more colors on the plane surface while at the same time avoiding any agitation or breaking of the surface tension by implied *form*. No minor movements, excepting those most subtle ones consequent to the merging of colors along the edges of his rectangles, could be tolerated. If color is to act as *form* it cannot be attached to *forms*. Once the surface was form-tight it could be made color-tight. Of course he had to accept at least the notion of *field*, that is, the barest of shape suggestion, but to reduce its shape-effect he chose the horizontal rectangle for its conventional unobtrusiveness. There would be powers, but no dominations, for the final dominion must be that of the whole picture and not of any self-asserting, surface-breaking form.

His usual practice here and in the past to make his pictures color-tight is to keep the color contrasts close in value, or to keep their spectral closeness when he wants stronger value contrasts. Thus no planular differentiation between field and field is asserted. However, in the new huge painting called "Two Whites, Two Reds", resembling a white screen flooded with light from a projector in a reddened room, Rothko seems to be striking out with an idea that he can actually find strong color and value contrasts whose areas, under perfect control, can accomplish the resonance of color with more boldness and yet not introduce distracting or ruinous form.

It is to be noted that "Two Whites, Two Reds" not only dominated the Janis showing by its singularity, but also dominated the discussions in the avant-garde milieu. Very few people could accept it, and yet in every way the picture is consistent with and a logical extension of Rothko's other work. Certainly it seemed rawer, just as unvarnished canvases seemed raw thirty years ago. But the eye adjusts to such things in time, though not before we have come to recognize the truly new by means of them.

Perhaps some of those who objected would not be able to accept my description of the picture as like light projected on a screen (or, possibly, a rectangle of light glowing through a drawn window shade) as a meaningful sensory experience in itself. Yet one of the potentialities of art is to disclose and to dramatically present such types of experience and so assist the public eye in knowing its world. Nevertheless, the real problem here was probably the strong contrast between the whites and the reds, a real disturbance in a show where most of the pictures were composed in the rich close-valued range the public in general prefers.

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It is a bit dangerous to speak of Paul Feeley's paintings at the Tibor de Nagy gallery immediately after discussing Rothko since part of my remarks might suggest a similarity not true in fact. In painting problems there may be some vague resemblance, but this is also true of such other painters as Newman and Still. It is perhaps even more indicative that Feeley is his own man by the *succès de scandale* his exhibition has had.

Feeley is an experienced painter now in his mid-forties who had his first show in New York two years ago (he had shown elsewhere considerably). In the period since his previous appearance he has made an amazing leap forward and shall have to be considered from now on in any judgments presuming to encompass the New York avant-garde. In a

sense he has set himself a tougher problem than Rothko, one in which the solutions are even less come by through logic. But he has perhaps some advantage in that a good deal of ground exists from which he can work, thanks to Rothko and even more perhaps to Newman.

Feeley's paintings are composed of color saturations, usually in twos, giving the dyed effect. The colors do not seem to seek the resonance of Rothko, partly because of their adjustment in the scale and partly because of the mechanics of application. Though he had several paintings out of the dozen of the close-value type, such as pink and pale yellow, café au lait and yellow etc., the ones making use of stronger color value and color contrasts carry the most weight so far.

While Feeley is certainly probing the color problem for all it is physiologically and emotionally worth, he is at the same time seeking to conserve the idea of expressive pattern. And it is in this desire that the logic of composition in close coordination with the science of optics must break down. Since the fields of color are to be irregular, though symmetrical, no one pure solution can be predicted. Trial and error and intuition are the only means.

In order not to set up illusions of form in depth these symmetrical shapes (apparently necessary to prevent agitation of the surface) are bled off the canvas. The result is a double silhouette which I can only describe by referring to natural shapes probably not at all intended, such as that of a huge distended sack, a mannequin torso, or a view between two smoothly contoured rocks. These patterns tempted the New York Times' critic to speak of an "obscure symbolism". Allowing that possibility, it is something like a Rorschach test to describe them (I hope I have failed mine).

Symbolism aside, when one of Feeley's pictures really works, and about half of them do, the tension between the backward and forward pulls of the opposed colors and the static nature of the surface produces a powerful (but still tough to see, I admit) effect. The terrible simplicity of the means, as in Newman's case, was bound to engender scandal. But this is no fancy effort at neo-dadaism. On the contrary, Feeley, like all (few) of the others trying to break through the academism which jells so fast and close behind, retains more of the spirit of the true tradition than the wise talents who meet even the avant-garde halfway. (I think it is often this gelatinous academy which shoves the leaders into the dim limelight ahead.)

Following Rothko at the Janis gallery was a show of new paintings by Philip Guston whose former delicate *tachist* signature has

been gradually blown up until it can no longer be so termed. At the same time Guston has extended his palette (he is a *palette* painter). Though a new move was bound to come sooner or later out of this remarkably talented painter, I feel that at present it is somehow side-wise.

Guston has an almost old-fashioned affection for paint. And his sensitive hand, which could produce in his earlier pictures as delicate a stroke as Picasso in his analytical cubist period, seems to have a real joy of the brush. That brush has now grown to some three inches in width and has taken to a certain sashaying motion as it builds the paint thicker. The result of this broad and loaded brush is the appearance of paint-forms, really quite a departure from the vaguer, airier nature of his former red and grey pictures, which contained not so much of form as of the breath of color.

The sacrifice of that former airiness seems to me to be a great one, and though I can follow how it was lost, I cannot yet see just why. The new pictures are sensually very pleasing with plenty of Guston's inimitable charm, and certainly more obviously dramatic (the addition of black to his palette, which is otherwise impressionist, is an automatic assist toward drama). But the real meaning behind Guston's new approach eludes me.

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Upon her return from several months in Paris, Joan Mitchell showed the painting done there at the Stable Gallery. For something over seven years this artist has figured largely among the younger generation of New York painters. Her manner has been quite consistent over that period, a sliding, slashing, rhythm-seeking brushstroke that breaks the canvas into a staccato network of color immersed in a field (usually) of white. In the past she ordinarily confined this rapidly made skein to one prime color, most often in the blue to ochre range. In the new pictures the color range has broadened somewhat.

If one were trying to explain American "action" painting to an African pygmy perhaps the quickest method would be to show him one of Mitchell's pictures. It would, of course, be somewhat harder to show him how often the final resolution of her struggle with the canvas depends on memories of Cézanne, particularly in the plans of the landscapes and in the folds of his still-life table-cloths.

Though Mitchell's work gives the impression of being "all-over" painting, close inspection proves that this is not really the case. On the contrary, the brush is rarely bled off the rectangle and tends instead to evade the edge. The result is a clearly framed action never quite coming to any conclusion. The consequence is that her pictures either succeed

admirably or fail miserably and this unevenness has pursued her from the beginning of her public career. In the new show the presence of more and stronger color has increased the difficulties in bringing the picture off. However, "Piano Mécanique" and "Maize" seem to me to be among her best to date.

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One can always count on Alexander Calder, who is now approaching sixty, to prepare a handsome and amusing exhibition, even in its installation. Calder is the American father of modern American sculpture and though because of his fey charm and his indomitable gay mood he has not been taken as seriously perhaps as he should, he has won himself a permanent place in art as well as in its history. His never-tragic surrealism has been one thing, at least, one could turn to through some pretty grim years, a region of fair weather like Matisse's Riviera and Miró's Spanish fancies.

The new Calder show at the Perls gallery was a child's garden of art including nine "wall mobiles" and six huge "stables" made of quarter-inch boiler plate and assembled with three-eighths inch bolts. It was all frankly and unabashedly decorative in its clean curves and sweeps and its array of bright primary colors suspended on all sides at eye level. Even the "One Who Vomits", a wall-mobile, presented one of the least repulsive retches I have ever seen, a kind of spray of colored balls.

It is true that the mobile thing has grown a little thin with time. Just about thirty years have passed since he made his first one and introduced a new concept in sculpture which has not been literally imitated (except by one or two intrepid souls) but has generally affected notions about sculpture and space throughout Europe and America. It is hard to imagine David Smith's "Australia", for example, as becoming possible without Calder as well as Gonzales as forerunners. And I cannot think of anyone, including the Constructivists, who proposed so clearly the idea of delicately balanced, cantilevered forms, now part of the vocabulary of every metal sculptor. If at some future date all Calder's mobiles should become frozen with solder or with rust, their true worth as art would not be the least affected.

The large stables in this exhibition were assembled from flat cut sheets of steel plate and brought together after the manner of that specific cubism wherein a variety of views of the subject were presented from one angle. In "The Dog", a five foot high and very alert poodle, this presentation in the round comes out as even more Futurist than Cubist. The dog has a number of heads but only one may be seen from each angle; in a

rather cinematic manner he jumps as you move.

I found the "Seven Footed Beast" a fine piece of abstract sculpture, though a little too clean-lined, like the others, for my taste... until I moved into position to see the "head" and the slick forequarters. My disappointment was great. The very size of the piece demanded a better conception, a less stereotyped one.

The two best of the large steel plate sculptures are the most completely abstract. In these, "The Mushroom" and "Triangles", the long, clipper-ship sweeps and an occasional straight line for relief are much happier without the direct references common to the others. (In the mobiles these references do not seem to matter so much.) Size always magnifies triteness in idea.

For purposes of exhibition, I suppose, Calder had painted all the large pieces a flat black. I would have loved to have seen them before the paint was applied or after they had stood a year or two out-of-doors. I am convinced that most metal sculpture, particularly of iron, is better left unfinished (I have never yet convinced a sculptor of this). Painted, these Calder stables might just as well have been made of plywood.

Possibly the most interesting thing about the new Calder is their hugeness, particularly that of "The Mushroom" which looms high overhead, tapering till topped by two obliquely oriented and spaced table-tops. We have had bigger and bigger paintings for the past ten years with definitely exciting results. It is fascinating to speculate on how large sculpture might grow and what might happen to it in the process. Calder had his problems of engineering and was forced to weld stiffeners along the centers of the longer expanses. But such things are nothing where the ends of art are concerned.

Though I cannot help but feel that Calder created his best work in the mid-nineteen thirties, there is no show of his without ample evidence of his sophisticated virility and the exceptional talent capable of charming us in so many ways.

Note: Dr. Giuseppe Marchiori, whose article on recent exhibitions in Italy by Burri, Pirelli, Kline, Pollock, Dubuffet and others begins on page 33, was editor of *L'Orto* from 1932-37 and art critic of *Corriere Padano*, *Mattino del popolo* and other papers between 1931 and 1951. In 1946 Dr. Marchiori, together with painter friends, founded *Il Fronte Nuovo delle arti*. His essays appear regularly in leading publications; he has been a member of many juries and prize committees including the Premio Lissone; he is author of *Scultura italiana moderna*, *Pittura moderna in Europa*, *Arte d'avanguardia in Italia 1909-1950*, monographs on Santomaso, Guttuso, and many other works.

The Exploration of Form

by Lawrence Alloway

Faced with the pictures in this exhibition visitors may wonder at the use of the word form in the title. Tàpies' graffiti do not occur at expected intervals in his pictures, for example, but seem to have been made by the artist at random. The marks of Hantai, which snake across his dark canvases, appear to ignore formal criteria as usually understood. Turnbull's landscapes consist of little more than similar strokes of the palette knife spread evenly across the picture area, from edge to edge. Like a boiling liquid rising to escape the pot, Jorn's images bubble over his pictures. Guiette is satisfied to paint an oval in the centre of his pictures and leave it at that, without benefit of the usual resources of design. Such paintings may seem to refute all the ideas of order and, hence, of form which we have believed to be integral to the work of art. How is it legitimate to speak of form at all in connection with them?

To answer this question we must consider these five painters in relation to the new style which has developed in America and Europe since about 1945. The acceptance of new experiences in art, as in all fields of human activity, follows a certain form. First, the new phenomenon must be isolated, so that it can be seen clearly, as clean as possible from precedent and analogy. One of the most original features of post-war painting, for example, was a new directness in the handling of materials. To an unconventional extent the work of art depended on the gesture of the artist with his materials. To pin-point the new factor an exhibition in this gallery last year was called *The Exploration of Paint*. Once the importance of the physical characteristics of paint was accepted a second phase of appreciation became due. Now it is time to answer objections that gesture is insufficient, that the new art is formless, and to do this we need to consider meanings of the word form.

In early modern art form was inconceivable apart from certain kinds of organisation. Artists aimed at an equilibrium based on the interplay of solids and empty space, the whole and the parts often controlled by such geometrical figures as triangles, squares, and circles. Form, associated in popular art criticism with classicism and cubism, became linked with both solid form and geometry. This view of form fits some artists perfectly well, but it consigns an embarrassingly high number of artists to formlessness. Instead of anchoring their pictures on a narrowly geometrical base modern artists are exploring a wider range of possible forms. Ernst Cassirer, writing of the development of modern geometry, pointed out that its figures

are not considered as pre-given and rigid, but rather as a kind of plastic material

capable of being moulded into the most varied forms.

"The varied forms" in modern paintings are contours and surfaces which stretch and contract and fold in ways impossible to Euclidean-derived forms. They will not be visible, obviously, to those who would judge form in these pictures by rules that apply to other pictures. We can avoid this aesthetic tyranny if we assume that each picture has a unique form, an organisation which belongs solely to it. In practice it is asking too much for every picture to be approached as a unique configuration: we learn too quickly and make too many connections for that. Nevertheless, faced with a new type of painting this approach is ideal, at least until apt responses to the new features have been learned. The movement of crowds in the street is formless to, say, a Beaux Arts architect who can find form only in the axial distribution of major monuments, but to a sociologist the movement of crowds will have a pattern, possibly several. To an ecologist a waste lot may be an efficiently functioning community, a self-sufficient system. Thus it is that it is possible to discern form when looking at pictures without a fixed centre or which consist of marks that have no boundaries except the limits of the canvas itself.

One of the casualties in the great simplification of values in art in the past fifteen years or so has been the theory of pure form. For a long time it was believed that behind the descriptive and entertaining bits of a picture lay a primary organisation on which the aesthetic well-being of the work of art really depended. This view appeared, for a time, to justify non-figurative art because beneath a Raphael there was supposed to be a pure formal core. This made Mondrian's grids the bones of the Renaissance in a double sense, as the basic support of form and as the end of a tradition. We can now see that, whatever the intention of Roger Fry and Clive Bell, in practice the theory of pure form saddled modern art with traditional criteria of form (solidity, balance, etc.), though in a covert form.

It has been a great discovery of post-war artists that, in the absence of pure form, all form is evocative and, in some measure, subject to the spectator's projected wishes and guesses. As a result the line between non-figurative art and imagery is no longer hard and fast. The forms of an image maker like Jorn have something in common with the linear forms of Hantai. Hantai's lean marks are not the pure bones of form but have an undertone of menace and energy, an atmosphere of meaning. Jorn's forms have a plenitude of associations, improvised on a basis of myth and folk-lore: his figures jostle each

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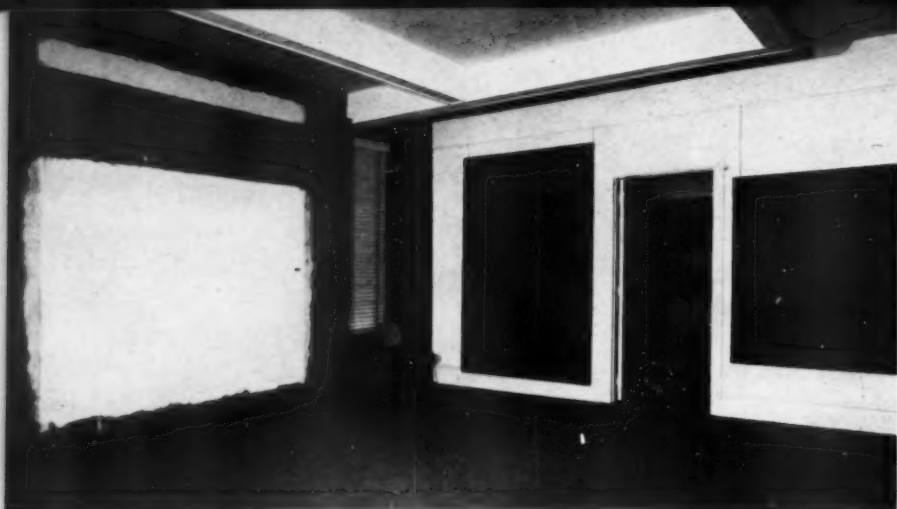
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Robert Jacobsen: *Tibu 19.7*. Included in the recent Jacobsen exhibition at the Kunsthalle, Basel.

(Cliché courtesy Dr. Arnold Rüdinger and the Basel Kunsthalle)

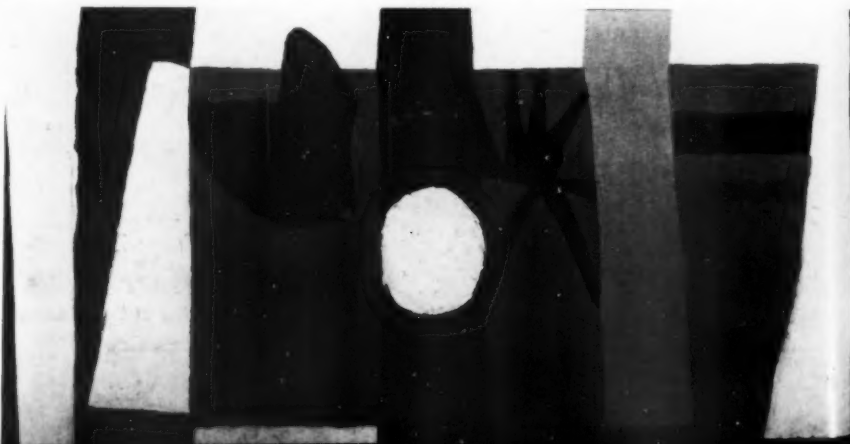


A view of the recent Mark Rothko exhibition in New York
(See article by E. C. Goossen, page 37) Courtesy Sidney Janis Gallery, New York

Joan Mitchell:
Piano Mechanique. Oil on canvas,
128 × 78 inches
(See article by E. C. Goossen, page 38)
Courtesy The Stable Gallery, New York



Robert Motherwell: *The Voyage*. 1949. Oil and tempera on paper mounted on composition board, 48 × 94 inches
(See article by William Rubin, page 23)
Collection Museum of Modern Art, New York. Gift of Mrs. John D. Rockefeller, 3rd.





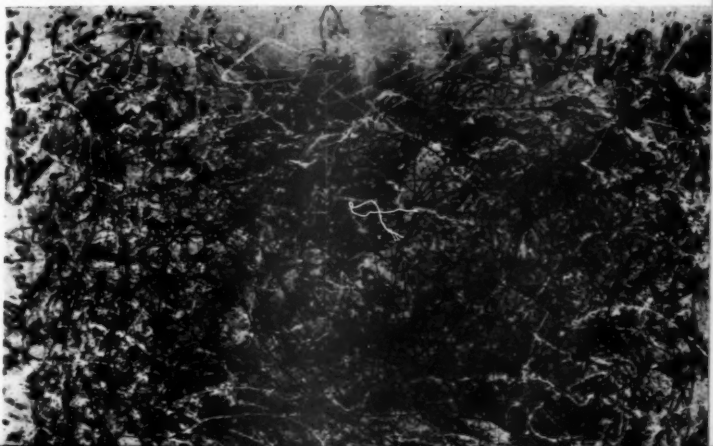
Note: The paintings by Gorky and Pollock reproduced on this page are mentioned in William Rubin's article on the New York School.

Arshile Gorky:
The Liver is a Cock's Comb. 1944.
Oil, 72 × 98 inches.
Collection Albright Art Gallery.

Courtesy Sidney Janis Gallery, New York



Jackson Pollock:
The She-Wolf. 1943.
Oil on canvas, 41⁷/₈ × 67 inches
Collection The Museum of Modern Art, New York



Jackson Pollock:
Number 1. 1948.
Oil on canvas, 68 × 104 inches.
Collection The Museum of Modern Art, New York



Philip Guston: *Native's Return*. 1957. Oil on canvas, 65 × 76 inches
(See article by E. C. Goossen, page 38)

Courtesy Sidney Janis Gallery, New York

William Baziotes: *The Dwarf*. 1947.
Oil on canvas, 42 × 36 $\frac{1}{8}$ inches
(See article by William Rubin, page 25)
Collection Museum of Modern Art, New York
A. Conger Goodyear Fund



Carlo Nangeroni: *White Relief No. 1*. 1956.
On canvas mounted on board, 32 $\frac{1}{2}$ × 26 inches
Courtesy Meltzer Gallery, New York, where it
was exhibited last year



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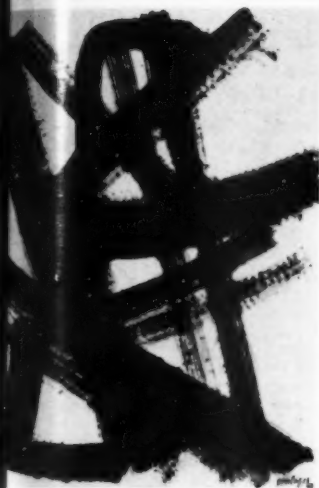
Theodore Roszak: *Spectre of Kitty Hawk*.
1946-47. Welded and hammered steel,
brazed with bronze and brass,
40 1/4 inches high

(See article by William Rubin, page 26)

Collection Museum of Modern Art,
New York



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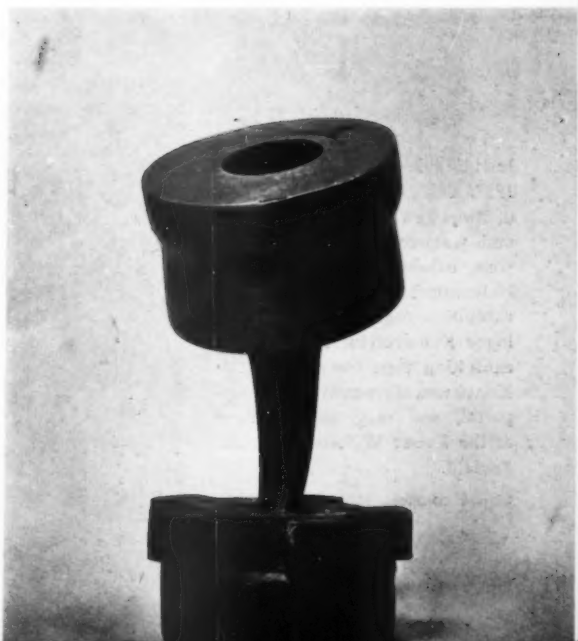


Soulages: *Peinture*, 1947.

(This 1947 painting by Pierre Soulages was reproduced on the poster for the exhibition, *Französischer Abstrakte Malerei*, which toured Germany in 1948 and 1949, visiting Stuttgart, Munich, Wuppertal, Hamburg and other cities. We reproduce it now for its evidential interest in conjunction with William Rubin's article on the New York School—cf. first paragraph, page 23. *Editor*.)

Takis: *Flower I*. Bronze and iron. Six inches high.

Cliché courtesy Hanover Gallery, London, where Takis's sculpture was exhibited in February.





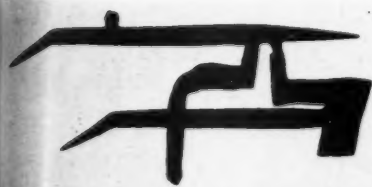
Jean-Paul Riopelle: *Composition*, 1957. Oil. 14 × 18 cm. Fifty-two of Riopelle's paintings, gouaches and watercolours of 1947–1957 were exhibited recently at the Hahnenortsborg, Cologne, in an exhibition organized by the Cologne Kunstverein. The Riopelle exhibition then travelled to the Kunst- und Museumsverein, Wuppertal, and may now be seen at the Kaiser Wilhelm Museum, Krefeld.

Cliché courtesy Köln Kunstverein

1. Chillida: *From the Horizon* 1956. Iron. (Collection Mr. and Mrs. Charles Zadok, New York.)
2. Paolozzi: *St. Sebastian, No. 1* 1956. Bronze
3. Chillida: *Collage*. Paper. 1956.
4. Shindo Tsuji: *The Head*. 1958. Ink drawing.
5. Hajdu: *Study for Sculpture* 1956. Pencil.
6. Etienne-Martin: *Anemone*. 1955. Elm.
7. Hajdu: *Cock*. 1954. Brass.
8. Alicia Penalba: *Butterfly Ancestor*. 1956. Bronze. (Collection Mr. and Mrs. Charles Zadok, New York.)
9. Shindo Tsuji: *Head of a Cat*. 1958. Terra cotta.
10. Lekakis: *Dance*. 1949. Cherry.

Raspi: *Rami secchi* (1958). Oil.
Cliché courtesy L'Attico, Rome, where Raspi's paintings were recently exhibited.





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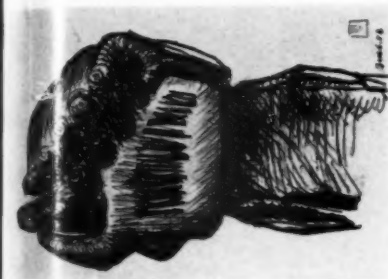


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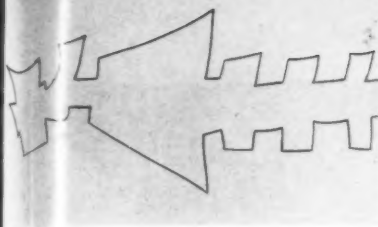


3

A selection from the exhibition,
"Sculptures and Drawings", at
The Solomon R. Guggenheim
Museum, New York



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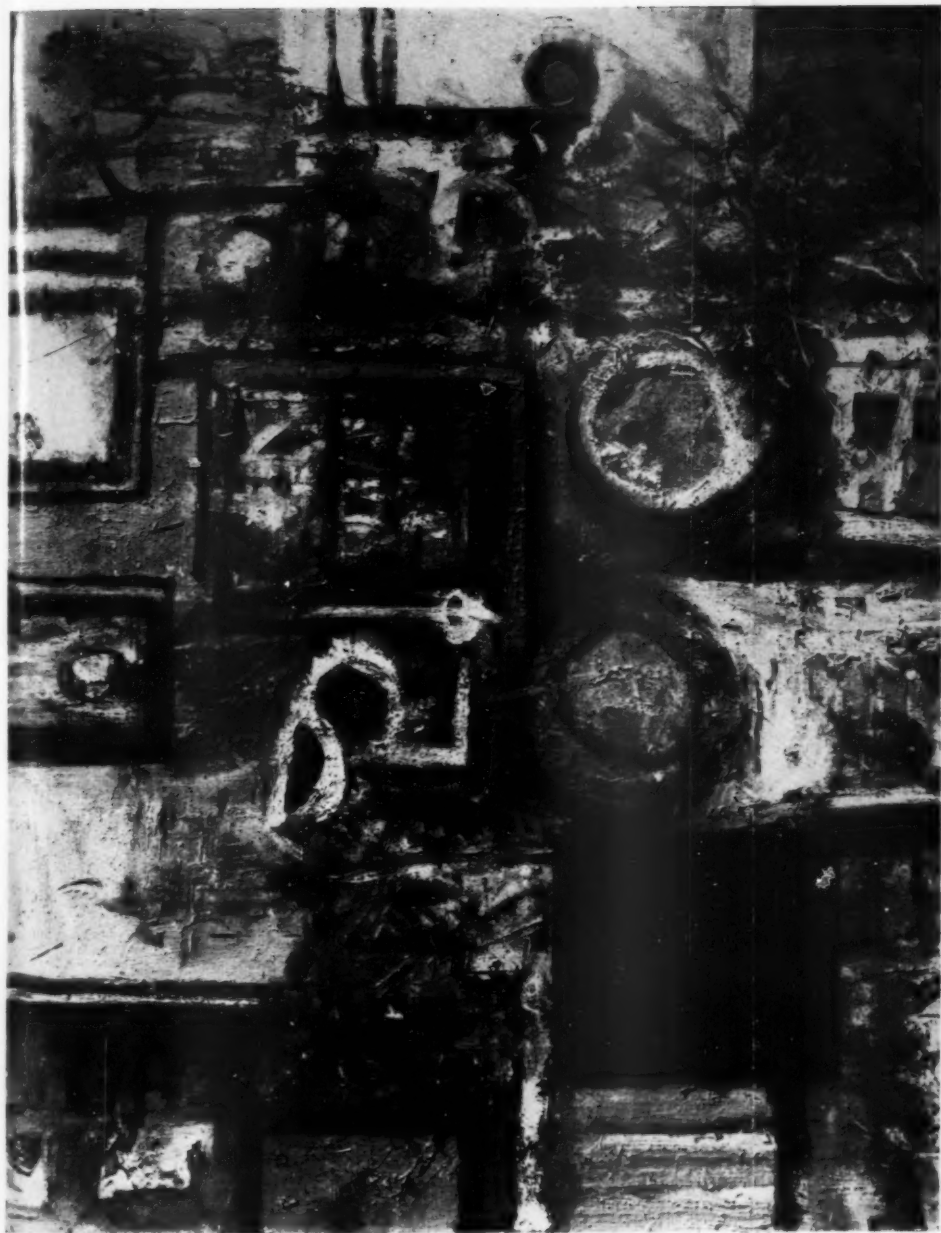
(All material courtesy The Solomon R. Guggenheim Museum.)



Roger Hilton: *January 1954*. Painting. 24 × 18 inches
 (See *London Chronicle* by Lawrence Alloway, page 28)
 Cliché courtesy ICA, London

Roger Hilton: *January 1957*. Painting. 26 × 26 inches
 Cliché courtesy ICA, London





Alan Davie: *Interior Exterior* (1950). Painting. 48 X 60 inches.

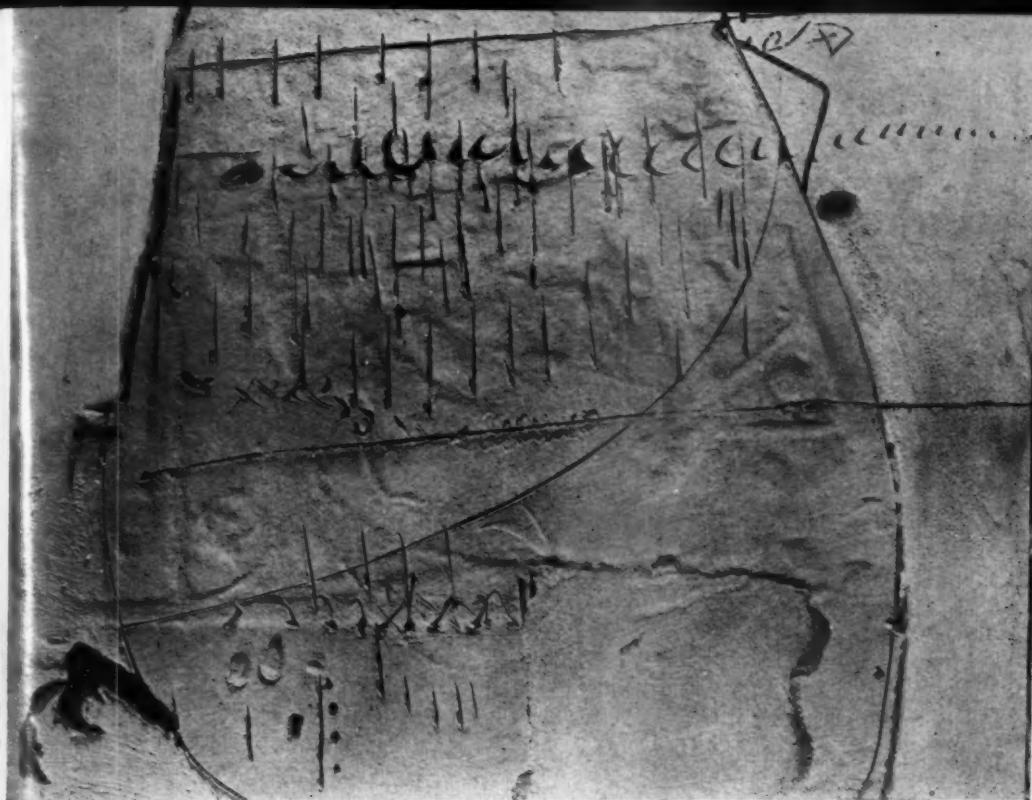
(See London Chronicle by Lawrence Alloway, page 28)

(Cliché courtesy Wakefield City Art Gallery)



Juan Gris: *Guitar and Compotier* (1927), 46 × 55 cm.
(See London Chronicle by Lawrence Alloway, pp. 100-101, courtesy Marlborough Fine Arts Ltd.

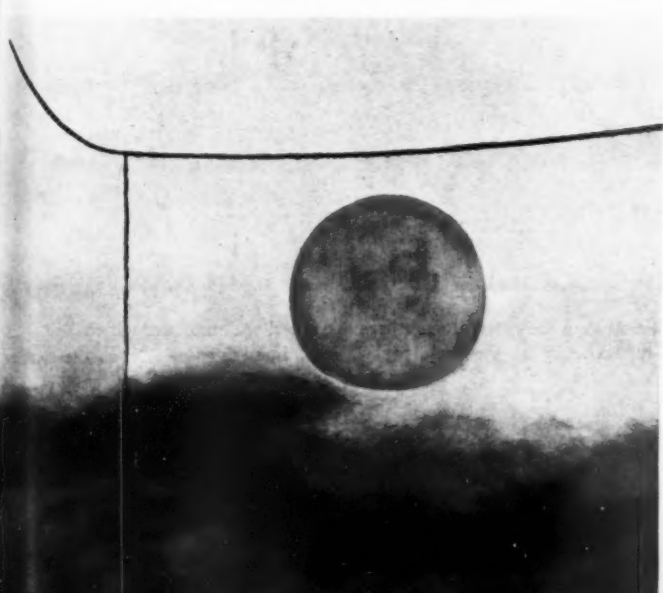
Antoni
(See a



Antonio Tapis: *Peinture grise et rose* (1957). Canvas 28¾ × 36 inches

(See article by Lawrence Alloway, page 40)

Cliché courtesy Arthur Tooth & Sons, Ltd.



Tadashi Sato: *Composition No. 9* (1957). Oil. 49½ × 59½ inches

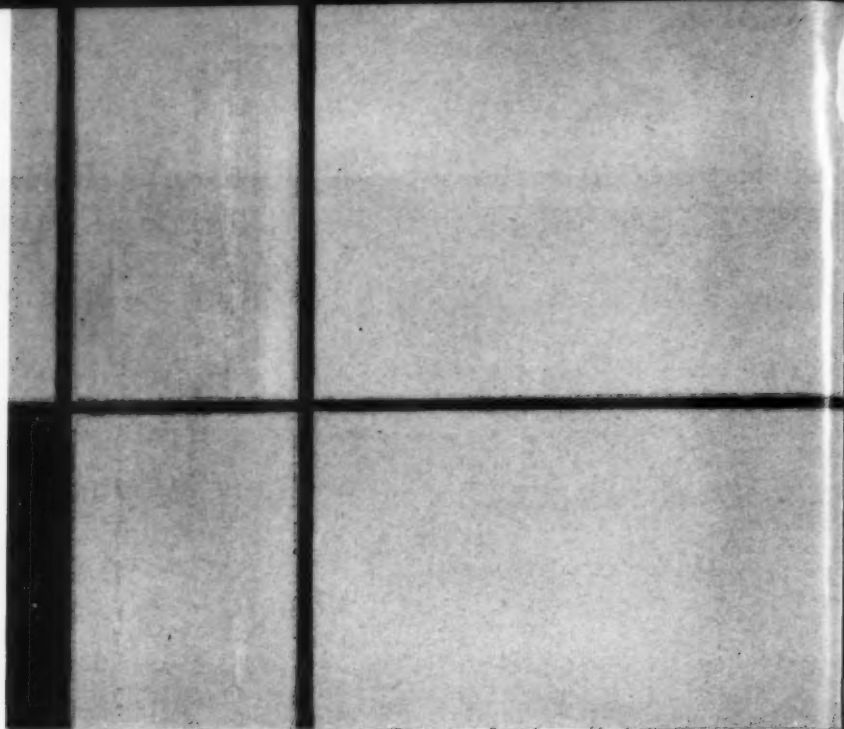
Courtesy Willard Gallery,
 New York, where Sato's work was
 recently exhibited



Anita de Caro: *Grands Exodes*. Among the artist's recent gouaches and watercolours which were shown in February at the Hanover Gallery, London



A recent painting by Achille Perilli whose work was shown in March at the Galleria del Naviglio, Milan



Piet Mondrian: *Composition avec bleu* (1938). Oil. 60×50 cm. This painting and the one below, by Jean Milo, were among 52 works by modern masters exhibited this winter at the Galerie Europe, in Brussels

Jean Milo: *La Noce* (1957). Oil. 100×81 cm.



nd the
winter



Fautrier: *La lanterne magique* (1957). Included in the artist's exhibition (his first in Germany) at the Galerie 22, Düsseldorf

Cliché courtesy J.P. Wilhelm.

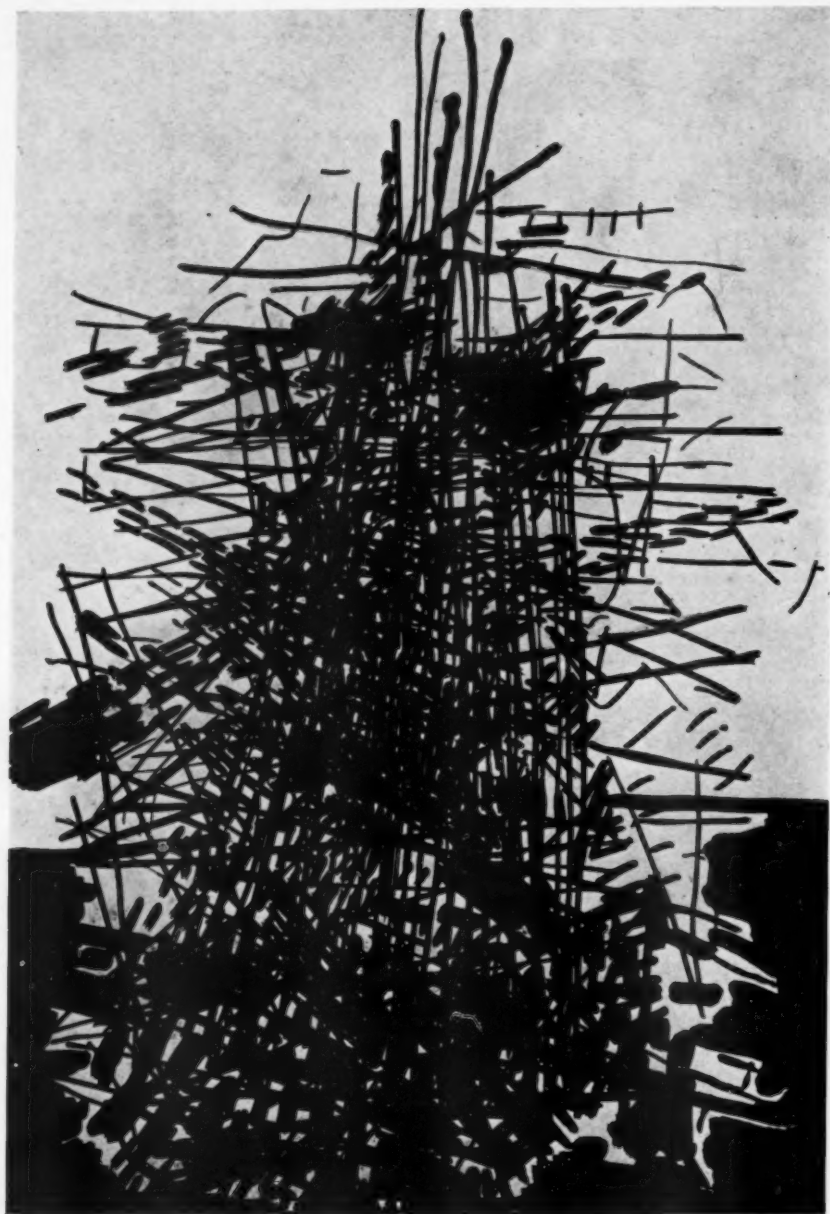


A recent painting by Peter Bröning
(Cliché courtesy Ruth Nohl, Buch- und Kunsthandlung, Siegen, where Bröning's work has been exhibited)

(Cliché courtesy Ruth Nohl, Buch- und Kunsthandlung, Siegen, where Brünig's work has been exhibited)



A recent painting by Théo Kerg, reproduced here through the courtesy of the Galerie Bellechasse, Paris, where Kerg's work will be exhibited in May.



Nicolas de Stael: *Charcoal Drawing*, 1942, 31 × 24 cm.
Cliché courtesy Galerie Jeanne Bucher (See article by Georges Limbour, page 20)



Nicolas de Stael: *Ink Drawing*, 1946, 52 × 74 cm.

(See article by Georges Limbour, page 20) Cliché courtesy Galerie Jeanne Bucher, Paris

(Continued from page 40)

other like a rush-hour of shamans. To both artists, despite their differences, form has a seminal, evocative function rather than a pure visual one.

In addition to the spectator's completion of evocative forms there is another way in which we are involved with the work of art. Formlessness does not stay that way for long and as we become accustomed to its regular features appear. Gradually the spectator learns the constant features of paintings which, at first, looked random. Our knowledge of form is extended by precisely those painters whose work we took to be formless.

The reduction, since the end of the war, of the apparatus by which pictures can be made has radically affected form. It is no longer the result of a co-ordination of perspective, drawing, and composition, of which paint was the discreet carrier. When these means are indispensable to artists and, hence to art, as they were in the Renaissance, the aesthetic and the physical form of a work of art are two separate qualities. Aesthetic form, the province of the philosophers and critics of art, is opposed to the mere physical form of the work of art (of concern mainly to the restorer). The new artists, however, by giving maximum visibility, as it were, to their paint have narrowed the gap between aesthetic and physical form. Form in the picture depends, more than ever before, on the use that the artist makes of his material and the face of the picture will be, to a significant point, a record of the physical events in the making of the work of art.

Form in Tàpies is not the product of the artist's transcendence of material but is the result of his response to his material. The visual display does not exist apart from the plane of oil paint and sand—swelling at one point, crumbling at another—and the inscriptions it carries. The substance is of a muted delicacy and texture, opened, however, by claw marks (like the flesh of a man caught at an eagle's nest—see *Peinture grise et rose*), depressions (like old bullet holes in a soft wall), slits. These marks are not distributed like details in a cubist picture, as traditional devices for maintaining interest. They occur anywhere, dead-centre, at the edges, or at points in-between. (Burri, with his pictures made of sacking or of burnt plastics, also explores form as the outcome of an artist's use of matter.)

In Turnbull the reduction of the distance between aesthetic and physical form is seen as clearly as in Tàpies though differently. In the landscapes a pattern of all-over marks is contained at the very limit of the picture by the opposition of colour edges. The area covered by the marks is the form of the picture. In the figures Turnbull uses a conspicuous palette knife technique, contained this time within human schemata which look like iso-

type figures that have been personalised by exposure to weather, by seasonal markings (see *Figure*). The human content, here, is restrained but pervasive. The simplicity of the contour (swimming pool or snowman) permits the artist to create an image without inhibiting his pleasure in sliding, overlapping planes of paint.

Guiette's ovals, like heads on a tray—which may roll a little to one side or the other—are presented without the usual formulae of counterpoint and nuance, the stresses of which give classical form its beauty. Influenced by Dubuffet's 'philosophical stones' he makes ovals as a chunk of matter or as a shield bearing unknown marks (provoking the spectator to convert them into signs).

Compared to Tàpies or Guiette, with their involvement in matter, Hantai belongs to the graphic side of Action Painting. Instead of using a thick, resistant medium he paints thinly with strong, springy strokes. Hantai's line is not, like Mathieu's the fat raised track of a gesture; his traces are where paint has been removed. The faintly textured whiteness of his lines embalms the sinuous flash of the gesture by giving it a substance like that of ivory (see *Painting, grey and white with blue and black*). When he uses thick paint it contracts what appears to be a vast melodramatic void to a surface which supports meteors of paint.

Jorn has exerted a considerable influence on modern art (on Appel, for example, and on Baj, to name two artists already seen in London) with his combination of a driving way of painting and a strong human and animal iconography. His titles often refer to myth and legend but the pictures are not illustrations of pre-given stories; titles come during or after painting and should be regarded as names rather than as explanatory titles. To Jorn forms in the paint are always images with a human value. However complex his imagery may become it is found initially in the act of painting and it always remains embedded in the paint. His cellular and branching forms (see *Alcools*) permit him to improvise with paint as he invests the forms he finds with the worn, rich, untidy, shocking features of human use and animal presence.

Note: Mr. Alloway's commentary on the work of Guiette, Hantai, Jorn, Tàpies and Turnbull originally appeared as a catalogue preface to the exhibition, *The Exploration of Form*, at Arthur Tooth & Sons Ltd., London, through whose courtesy it is reprinted here.

We also wish to note that Mr. Alloway's remarks in our last number (ART INTERNATIONAL, Vol. II, No. 1) on the Stuttgart artists who call themselves Group 11 were written on the occasion of an exhibition during the fall at the New Vision Centre, London, where Group 11 was introduced to England.

Das französisch-deutsche Beispiel

Friedrich Bayl

Für die neue Kunst gibt es keine anderen nationalen Grenzen als der Eisernen Vorhang. Man überzeuge sich selbst von dieser erstaunlichen Tatsache und untersuche daraufhin solche umfassenden Ausstellungslisten, wie sie EATM regelmäßig bringt. Da werden wie selten oder noch nie internationale Fäden zu einem engmaschigen Netz gesponnen: in Paris neben französischen Ausstellungen in großer Zahl Expositionen von Nordamerikanern, Japanern, Italienern, Belgiern, Holländern, Spaniern und vieler anderer Nationalitäten — aber nicht nur hier, wo es gewissermaßen zur Tradition gehört, auch (gewiß quantitativ geringer) in New York, Tokio, Brüssel, Basel, Mailand und einer Unzahl Städte mehr werden solche Ausstellungen gezeigt, dort natürlich nicht ohne starke Beteiligung der französischen Maler. Man kann mit allem Recht von einer internationalen Verflechtung der neuen Kunst sprechen.

Das Erstaunlichste aber ist, daß die Deutschen nach jahrzehnte-, ja jahrhundertelanger Isolierung mit aller Vehemenz an diesem Austausch teilnehmen: Man findet ihre Ausstellungen in vielen Ländern, während in Deutschland selbst eine Art Wettrennen nach den bekanntesten Namen stattfindet — die französischen liegen dabei an der Spitze. Diese lebhaften Beziehungen deutscher und französischer neuer Kunst datieren seit 1955, genauer seit der von Drouin im Cercle Volney organisierten Ausstellung «Peinture et Sculpture non-figuratives en Allemagne d'aujourd'hui». Sie zeigte zum erstenmal in Frankreich das wirre und verwirrende Bild zeitgenössischen deutschen Kunstschaffens, aber auch einige echte, international interessierende Künstler; in Deutschland wurde sie Ursache neuer Maßstäbe, Abkehr von Provinzialismus, Ansporn und Bestätigung für junge, experimentierende Maler.

Nicht nur aus theoretischen Gründen wird von «neuer» Kunst gesprochen und sie damit gegen die «moderne» abgesetzt. (Der verwischene Begriff «modern» bedeutet schließlich alles, was nicht akademisch ist.) In Deutschland, das außer Klee dem nichts entgegenzusetzen hat, werden halboffiziell und großartig Picasso, Léger und Chagall vorgestellt, danach aber klafft (generationsmäßig) beiderseits eine Lücke. Die Tatsachen erzwingen die begriffliche Trennung. Die «Modernen», die großen und anerkannten Namen des «klassisch» Abstrakten tauchen trotz des überaus regen Austausches in den Ausstellungslisten nicht auf. Man findet in Frankreich kaum Ausstellungen der Deutschen Winter, Werner, Nay, Meistermann, gerade am Rande nur Bilder des toten Baumeister, in Deutschland so gut wie nicht Manessier, Bazaine,

Estève, Atlan, nur zufällig Poliakoff und Bissière. In Deutschland ist vom Austausch jene Generation fast ganz ausgeschlossen, die das Vakuum nach der Nazi-Barbarei überbrückte, indem sie an die Tradition vor 1933 anknüpfte (sie erfüllte ihre tragische Aufgabe heroisch), in Frankreich ist es jene Gruppe, die die Tradition treu und bieder weiterbefolgte. Es zeigt sich, daß derlei Kunstübung, die hüben wie drüben mehr oder weniger Geometrisches durch mehr oder weniger Emotionale bewegt, außerhalb der Grenzen des eigenen Landes nicht besonders interessiert, sei es, weil man das gleiche nur wenig verändert bei sich zu Hause hat, sei es, weil das Emotionale so sehr national eingefärbt ist, daß es anderswo ungenießbar wird; oder aber es fehlt ihr das wirklich Originale und Neue, das Konstitutivum jeder echten Kunst — eine Forderung, die sich bei einem geistigen Umbruch um so dringender geltend macht. Den klassischen Abstrakten, die heute und wohl noch für längere Zeit bei den offiziellen Veranstaltungen ihrer Länder großspurig in den Vordergrund gestellt werden, ihnen gelang es nicht, die verhärteten Grenzen zu sprengen.

Erst das Informel konnte sie niederreißen, wobei groteskerweise das pure Informel, das Ungeformt-Formlose, das Unverbindliche und umfassende Amorphe — eine andere Definition gibt es nicht — von beiden Seiten als Prellbock diente. In Frankreich ist es ein Relikt der Rebellion gegen den Zwang der klassischen «mesure», ein abgeleierter, müde gewordener Tanz um den Freiheitsbaum, der um so hartnäckiger zur gleichen Musik und im gleichen Takt exekutiert wird, als man dabei vergessen will, daß die Weisen alt und überholt sind. Aber die Weisen sind leicht zu lernen, leicht zu behalten, heute ohne Verbindlichkeit, und sie haben außerdem das Air des Avantgardistischen, das Herstellern und Erwerbern der Objekte die Gloriole des Fortschrittlichen und Kühnen verleiht. In Deutschland traf das pure Informel auf eine nationale Disposition, auf inneres Verlangen, künstlerische Notwendigkeit; man übertreibt nicht, wenn man sagt, daß die deutsche Seele gierig wie ein trockener Schwamm das Informel einsaugte. Schrieb schon Nietzsche in «Jenseits von Gut und Böse» vor einem halben Jahrhundert: «Jeder Deutsche versteht sich auf die Schleichwege zum Chaos. Und wie jegliches Ding sein Gleichnis liebt, so liebt der Deutsche die Wolken und alles, was unklar, werdend und dämmernd, feucht und verhängt ist: Das Ungewisse, Unausgestaltete, Sich-Verschleibende, Wachsende jeder Art fühlt er als „tief.“ Besser und schlagender kann auch heute nicht die ansteckende Wirkung des puren Informels in Deutschland

erklärt werden, als es sich hier aus zweiter — französischer — Hand als künstlerische Möglichkeit bot. Kein Wunder also, daß sich seiner sofort junge und jüngere Maler bemächtigten und sich mit verbissener Begeisterung in ungefügt und ungefügen Farbwolken und -spritzern austobten, da das Informel sie nach dem langen Zwang von Geometrismus und Nazismus erlöste und es ihnen erlaubte, sich zu geben, wie sie sich und die Welt fühlten — «natürlich»; und das Natürliche in diesem Sinne ist eines der wichtigsten Ingredienzien der durchschnittlichen deutschen Kunstauffassung. Frankreich und Deutschland waren plötzlich — vielleicht zum erstenmal in der neueren Geschichte — künstlerisch ein Herz und eine Seele, sie fielen sich in die Arme und tauschten gerührt ihre Werke, was sie um so leichter tun konnten, als sich das Vage und der «Geist», der es trägt, immer ähneln.

Schnell fanden sich hier wie dort einige Galerien, die sich als Promotoren vor das Informel spannten. Sie sind erst in zweiter Linie Mäzene, in erster Händler, womit ihre Bedeutung und ihr Verdienst in keiner Weise herabgesetzt werden soll. Sie wollen (und müssen) verdienen und haben den Flair, wo und woran zu verdienen ist. Einigen zumeist jungen und kleineren Galerien ist es zu verdanken, daß heute in Deutschland der Tachismus einheimischer oder fremder Provenienz blüht, Mode geworden ist und von der guten Gesellschaft gewissermaßen nach Tisch anerkannt wird. Aber man würde einigen dieser Galerien (Parnaß, Wuppertal; van de Loo, München; Schmela und Wilhelm, Düsseldorf; Ahlers, Mannheim) bitter Unrecht tun, würde man nicht mit allem Nachdruck darauf hinweisen, daß sie sich auch des Informels der zweiten Epoche angenommen haben und damit ihre eigentliche progressive Aufgabe erfüllen.

Es braucht hier nicht besonders betont zu werden, daß erst diese zweite Periode der künstlerischen Revolution ihre innere Berechtigung und den Sinn gab, ihr den Weg aus dem chaotischen Freiheitstoben, das heute Routine geworden ist, zeigte: Sie verlangte vom Informel das «Signifiant» — «un art autre» (Tapié), Gestaltung, Vergeistigung — «aktiv-abstrakt» (Bayl). Das ist der Weg echter Schöpfung, der sich nicht mit Pastiche, mit Variation und Stimmung begnügt; er verlangt den ganzen Künstler und stellt höchste Anforderungen — auch an den Betrachter. Daß sich solche Werke trotz der Flut und des Uebermutes des unkonzilierten, schnellfertigen Tachismus durchgesetzt haben, verdanken sie ihrer unmittelbaren künstlerischen Kraft und ihrer als notwendig oft mehr empfundenen als erkannten Aktualität (und gewiß auch dem Wagemut der Promotoren). Gerade die Maler des gestalteten Informels tauchen immer häufiger und gewichtiger im interna-

tionalen Gewebe der Ausstellungen auf, diesseits und jenseits der Grenzen ihres Landes. Es wird nun deutlich, daß es sich dabei nicht um ein humanistisches Dulden oder Anerkennen des Andersartigen handelt, sondern um eine echte Gemeinsamkeit.

Diese übernationale Gemeinsamkeit findet nur noch ein Beispiel in der Arbeit der neuen Wissenschaften und in der geschlossenen Ablehnung einiger Folgen dieser Wissenschaften. Die Parallele ergibt sich nicht von ungefähr: Die neue Forschung hat das alte Weltbild gründlich zertrümmert — ein anderes zeichnet sich ab, dessen Inhalt und Maße noch nicht abzusehen, nur zu ahnen sind. Dieses sich formende neue Weltbild steht vor jedem geistig aktiven Menschen als Phänomen, als Frage und Forderung. Zu ihm hin, in dieses hinein, um es auf seine eigene künstlerische Weise zu erkunden und zu erfüllen, arbeitet der Maler des gestalteten Informels bewußt und halbunbewußt. Er besitzt die Autonomie der Mittel, der Strukturen, Formen, Zeichen, nicht um das Gesicherte zum millionstenmal zu wiederholen, sondern um das Sich-Bildende, das Noch-nie-Gesagte einzufangen, es sichtbar, spürbar zu machen, es zu vergeistigen. Dabei mögen dann einzelne Strukturen oder Farbklänge national eigentümlich sein, doch das oberste und alles beherrschende Prinzip, Position und Zielsetzung, Existenziales und Vitales sind allgemein, an kein Land und keine Grenze gebunden. Die globalen indirekten logischen, psychischen und metaphysischen Konsequenzen der neuen Wissenschaften haben den globalen Charakter der neuen Kunst zur Folge.

Es ist nun durchaus kein Anlaß, eine Whitman'sche Hymne auf den zukünftigen Menschen zu singen und die Kunst des XXI. Jahrhunderts als die Perfektion schlechthin, als den Schlußstein einer säkularen Entwicklung zu preisen. Es wurden hier nur Tendenzen offen gelegt, die die neue Kunst in Frankreich und Deutschland — und nicht nur hier — vorantreiben; Gegentendenzen gibt es in Hülle und Fülle. Den Offiziellen und Ewiggestrigen hüben und drüben, die das Experiment wie die Pest hassen und fürchten, und selbst den sogenannten Fortschrittlichen gilt gegenstandslos immer noch gleich gegenstandslos, darüber darf auch die Euphorie der engen internationalen künstlerischen Beziehungen nicht hinwegtäuschen. Die Bilder eines Baumeister, eines Höhne und eines Schumacher, eines Manessier, Benrath und Mathieu sind nicht individuelle Varianten des gleichen Abstrakten, sie sind durch Welten voneinander getrennt, durch Vorgestern, Gestern, Heute. Diese Trennung und das Bewußtsein der Trennung laufen nicht den politischen Grenzen entlang, sie gehen mitten durch Frankreich und Deutschland und vereinigen die Heutigen.

John REWALD:

Umbro Apollonio

Geschichte des Impressionismus

Rascher Verlag, Zürich und Stuttgart, 1957

La traduzione tedesca di questo libro sta a dimostrare la validità dello studio compiuto dal Rewald in un lungo seguito di anni, consultando gran copia di documenti ed effettuando scrupolose ricerche. Uscita per la prima volta nel 1946 per le edizioni del Museum of Modern Art di New York, subito suscitò vivo interesse e riscosse larghi consensi, tant'è vero che non passò molto tempo prima che ne fossero approntate le edizioni francese e italiana. Il successo non dipendeva tanto dal fatto che i pittori impressionisti erano tra gli artisti moderni i più popolari e meglio accettati, quanto proprio dall'impostazione metodologica che il Rewald aveva dato al suo esame. Non si tratta infatti di un'indagine strettamente critica, che accerti i valori dei singoli artisti, quanto piuttosto di una ricostruzione storica dell'epoca in cui vissero ed operarono, e del contributo di idee e di rinnovamento del linguaggio che ad essa diedero. In certo modo si può dire che Rewald ha scritto il grande meraviglioso romanzo di quei pittori: tracciandone la cronistoria egli ha messo in rilievo non soltanto il loro atteggiamento artistico ed umano, ma anche le loro qualità intrinseche. Perciò chi voglia conoscere la pittura degli impressionisti e individuarne le peculiarità, non meno che le ascendenze e gli scambi, dovrà necessariamente ricorrere al libro del Rewald e potrà altresì rendersi esatto conto di quali ebbero maggiore importanza nella cultura del tempo. Appare chiaro infatti dalla narrazione, e dai suoi episodi, chi ebbe ruolo di protagonista, chi marcò veramente un punto fondamentale nella storia dell'arte. Secondo lo sviluppo segnato dal Rewald si ha davanti a noi in tutti i suoi particolari la vita artistica dell'epoca e quindi se ne può ricavare un giudizio motivato, inconfutabile, soltanto che si sappia interpretarlo nel giusto significato. La storia così diventa istruttiva e ci presta tutti gli elementi utili per un accertamento esatto dell'esperienza artistica che tanta importanza ha avuto nel seguito degli avvenimenti futuri. Vita quotidiana, opere e loro influenza, tutto forma un tessuto di estremo interesse, dal quale balza con vivida evidenza un momento tra i più vivaci per impulso rinnovatore della storia dell'arte moderna. E quando poi si legga la storia del post-impressionismo, che il Rewald ha ora pubblicato presso il Museum of Modern Art di New York, si potrà completare il periodo nelle sue immediate conseguenze e negli antecedenti più rilevanti che hanno dato avvio all'arte contemporanea. In questo senso l'opera di Rewald è esemplare ed il suo metodo si dimostra quanto mai utile ai fini storici, perchè il materiale da lui raccolto ed organizzato già di per sé contiene i dati critici cui si deve fare affidamento.

(Continuazione dalla pag. 36)

trava davvero nella pittura, vi partecipava col gesto e con lo spirito, come una energia scatenata, che avrebbe dato dei risultati da controllare dopo. Pollock diceva che «la pittura vive di una vita propria» e aggiungeva: «Voglio che questa vita affiori. Soltanto quando perdo il contatto con la pittura il risultato è confuso.»

Confessione preziosa, convalidata, per quanto riguarda il metodo, non soltanto dalle affermazioni del pittore, ma anche da un documentario cinematografico addirittura rivelatore. «Sul pavimento lavoro meglio. Mi sento più vicino, più partecipe della pittura, perchè in questo modo posso girarle intorno, lavorare dai quattro lati, e essere letteralmente nella pittura.»

Gli Indiani dell'Ovest dipingevano, nello stesso modo, sulla sabbia. Pollock partì dalla ribellione anarchica per arrivare poi al controllo della materia pittorica, alla vera composizione, ritmata sul gesto dell'uomo, addirittura sul suo respiro, sulla sua fisica fatica.

Di qui la esattezza del ritmo, la infallibile armonia delle masse colorate e dei segni, delle macchie e degli spruzzi.

Molti non hanno capito che il procedimento di Pollock non è un atto meccanico e che le materie da lui usate si trasformano in materia pittorica soltanto attraverso l'urgenza di una visione, che tocca i limiti estremi del dramma, dell'estasi, del sogno, della disperazione, della lotta, della solitudine pacificata. L'arte di Pollock tende sempre a un limite estremo, in virtù della carica vitale che la anima, che la sconvolge, che la disgrega. Non interessa affatto riconoscere nelle grandi composizioni di Pollock l'intrico della foresta o il profumo dei fiori, l'apparizione del mostro o il fantasma dell'inconscio turbato.

Nella pittura di Pollock c'è, sopra ogni cosa, l'anima di un artista che si espande in ogni forma, che la domina, che penetra in essa.

E la 'tecnica' si cancella, sgominata dalla prepotenza della fantasia, che sa trovare i propri mezzi negli smalti e nelle vernici, nello spruzzo e nel versamento, per essere sempre e soltanto pittura, come accade da che mondo è mondo.

«Materia lucente» (1946) è la premessa di «Fragranza» (1955); «Gotico» (1944) è la premessa di «I quattro opposti» (1953); «Cattedrale» (1947) e «Nella profondità del mare» (1947) preparano la meraviglia di «Pali azzurri» (1953); i disegni del 1938 anticipano «Numero» 8 e le composizioni in bianco e nero. C'è una unità inconfondibile tra i vari momenti dell'arte di Pollock: una sfida lanciata al futuro col sacrificio della stessa sua vita. Egli era andato tanto al di là, da doverne morire.

ART BOOKS

A Checklist

ABELL, WALTER. *The Collective Dream in Art: A Psycho-Historical Theory of Culture Based on Relations Between the Arts, Psychology, and The Social Sciences*. 378 pages, 108 illustrations. Cambridge 1957: Harvard University Press. \$7.50

A *General Guide to the Wallace Collection*. 7½ × 5 inches. 127 pages. Paper bound. London 1957: William Clowes, for the Trustees. 2/6

ALIMEN, H. *The Prehistory of Africa*. 9 × 6 inches. xviii. 438 pages. Illustrated. London 1958: Hutchinson. 3 gns.

ARCHER, W. G. *Indian Painting*. 22 pages, 21 illustrations (15 in colour). New York 1957: Oxford University Press. \$8.00

Architects' Year Book, 8. Edited by Trevor Dannatt. 10 × 7½. 256 pages. Illustrated. London 1958: Elek Books. 2 gns.

Architecture 4, 1957. *Formes et fonctions*. Revue suisse romande. 4to. 140 pages. Illustrated. Lausanne 1957: Ed AKA. sfr. 9

Arts of Southern California I: Architecture. 40 pages, 28 illustrations. Long Beach, Cal., 1957: Long Beach Museum of Art. 50 cents

ARNHEIM, RUDOLF. *Film as Art*. 230 pp. Berkeley 1957: University of California Press. \$1.50

Az Olasz Falfestmények Kiállítása Vezető. 16 pages, 8 illustrations. Budapest 1956: Országos Szépművészeti Múzeum.

Ernst Barlach. *Das graphische Werk*. Werkverzeichnis Band II. Edited by Friedrich Schult. 4to. 192 pages, 310 illustrations. Limited to 600 numbered copies, linen bound. Hamburg 1958: Dr. Ernst Hauswedell & Co. DM 150

BALOGH, JOLAN. *A Régi Szoborosztály Kiállítása Vezető*. 60 pages, 32 illustrations. Budapest 1956: Országos Szépművészeti Múzeum.

BAUR, JOHN I. H. (Editor). *New Art in America*. Fifty Painters of the Twentieth Century. 12½ × 9½ inches. 281 pp. Illustrated. London 1958: George Rainbird. 8 gns.

BAZIN, GERMAIN. *Le Louvre*. Translated by M. I. Martin. 8½ × 6 inches. 323 pages.

Illustrated. London 1958: Thames & Hudson. 28s.

BERENSON, BERNARD. *Italian Pictures of the Renaissance*. A List of the Principal Artists and their Works with an Index of Places. Volume I: xiv, 734 pages. Volume II: 580 pages. Illustrated. London 1958: Phaidon Press. Each 47/6.

BERKMAN, AARON. *The Functional Line in Painting*. 103 pages. 49 illustrations. New York 1957: Thomas Yoseloff. \$6.00

BIANCONI, PIERO. *Tutta la pittura di Piero della Francesca*. 80 pp. 176 plates. Milan 1957: Rizzoli. L. 1400

BLAKLOCK, E. M. *Out of the Earth*. 7½ × 9 in. 80 pages. London 1958: Pater-noster Press. 5s.

William Blake, 1757—1827. A Catalogue of the Works of William Blake in the Tate Gallery. Compiled by Martin Butlin. Introduction by Anthony Blunt. Foreword by John Rothenstein. 10 × 7½ in. v, 112 pages. Illustrated. London 1958: The Tate Gallery. Distributors, Heinemann. 20s.

BOLLER, WILLY. *Meister des japanischen Farbholzschnittes*. 2nd enlarged edition. 4to. 187 pages, with vignettes, 88 monochrome and 16 coloured plates. Olten 1957: Urs Graf Verlag. sfrs. 84

BREA, L. BERNABO. *Sicily before the Greeks*. Translated by C. M. Preston and L. Guido. 258 pages. Illustrated. (Ancient Peoples and Places.) London 1958: Thames & Hudson. 21s.

BRIEGER, PETER. *English Art, 1216—1307*. Oxford History of English Art, vol. IV. 299 pages, 119 illustrations. New York 1957: Oxford University Press. \$11.50

BUCHNER, ERNST. *The Munich Pinakothek*. Translated by Peter Gorge. 14 × 11½ in. 198 pp. Illustrated. London 1958. Thames & Hudson. 6 gns.

BUCHTHAL, HUGO. *Miniature Painting in the Latin Kingdom of Jerusalem*. With Liturgical and Palaeographical Chapters by Francis Wormald. 13 × 10 in. xxxiv, 318 pages. Illustrated. London 1958: Clarendon Press, Oxford University Press. 8 gns.

Bernard Buffet. Reproductions, with a text

- by Pierre Berge. 4to. Text part: 46 pages and 1 plate. Illustration part: 173 pages and 21 plates. (Les grandes monographies, 5.) Geneva 1958: Cailler. sfrs. 70
- Jacques Callot, 1592—1635: *Loan Exhibition of Prints and Drawings*. With an Introduction by Ebrria Feinblatt, Curator of Prints. 42 pp. 42 illustrations. Los Angeles 1957: Los Angeles County Museum. \$1.44
- CAVARNOS, CONSTANTINE. *Byzantine Sacred Art*. 111 pages. 12 illustrations. New York 1957: Vanguard Press. \$3.00
- Lynn Chadwick. *Plastik*. Introduction in German and English by Herbert Read. 8vo. 23 pages, 24 plates. Amriswil 1958: Bodensee-Verlag. sfrs. 3.65
- Emile Chambon. Texte de Edouard Muller. Avec une biographie, une bibliographie et une documentation complète sur le peintre et son œuvre. 8vo. 29 pages and 60 plates. (Peintres et sculpteurs d'hier et d'aujourd'hui, 44.) Geneva 1957: Cailler. sfrs. 14.50
- CHIERICI, GINO. *Il palazzo italiano*. Vol. III: Dal secolo XVII al XIX. 8vo. 188 pages, 158 figures. Milan 1957: A. Vallardi. L. 2500
- Contemporary Art: Acquisitions 1954—1957*. With introduction by Gordon M. Smith. 55 pages, 74 illustrations including two in colour. Buffalo 1957: Albright Art Gallery. \$2.00
- CONWAY, J. GREGORY. *Conway's Encyclopedia of Flower Arrangement*. 9 1/2 x 6 1/2 in. 299 pages. Illustrated by Julian Hiatt. London 1957: Routledge & Kegan Paul. 42s.
- DARGIE, WILLIAM. *Oil Painting a Portrait*. 72 pages, 27 illustrations (5 in colour). New York 1957: Pitman. \$3.75
- DECOLLOGNY, ADOLPHE. *Trésors des églises vaudoises*. Anciennes peintures. With photographs by Maurice Vuillemin. 8vo. 183 pages. Illustrated. Lausanne 1958: published by the author. sfrs. 27
- Degas: *Sculpture*. The Complete Works. Photographed by Leonard von Matt. Introduction by John Rewald. 11 x 9 inches. 165 pages. London: 1958: Thames & Hudson. £3.10.0
- Degas: *L'œuvre sculpté*. Photogr. par Léonard von Matt. Introd. et catalogue critique par John Rewald. 4to. 168 pages. Paris 1957: Soc. française du livre. Lausanne: Payot. Zürich: Manesse (éd. allemande). sfrs. 36
- DEGENHART, BERNHARD. *Marées Fresken in Neapel*. With 13 colour plates and several coloured illustrations. Large format. Munich 1958: Prestel. Ca. DM 50
- DEZURKO, EDWARD ROBERT. *Origins of Functional Theory*. 265 pages, one illustration. New York 1957: Columbia University Press. \$5.00
- DIERICK, ALFONS. *Kirchenfenster von Chartres*. German translation from the Dutch by Berta Pulver. 8vo. 10 pages, 19 plates. Bern 1957: Hallwag. sfrs. 4.10
- Early Paintings of California in the Robert B. Honeyman, Jr. Collection*. 48 pages, numerous illustrations. Oakland, Cal. 1957: Oakland Art Museum.
- EHRENKRANTZ, EZRA. *The Modular Number Pattern*. 82 pages, many illustrations. Hollywood-by-the-Sea, Florida 1956: Transatlantic Arts. \$6.75
- FAURÉ, GABRIEL. *Venice*. 212 pp., numerous illustrations. Fair Lawn, N. J. 1957: Essential Books. \$8.00
- FISHER, E. A. *An Introduction to Anglo-Saxon Architecture and Sculpture*. Royal 8vo. With about 48 pages of illustrations from photographs, 30 line drawings and a folding illustration. London 1958: Faber & Faber. 42s.
- FOX, J. R. *The Treasure at St. Maurice of Agaunum*. 8vo. 24 pages. Illustrated. St. Maurice 1957: Editions de l'Abbaye. sfrs. 2
- FRIEDLAENDER, WALTER. *Mannerism and Anti-Mannerism in Italian Painting*. 89 pages, 46 illustrations. New York 1957: Columbia University Press. \$4.00
- FRIEDRICH, JOHANNES. *Extinct Languages*. 182 pages, 74 illustrations. New York 1957: Philosophical Library. \$5.00
- GASSER, MANUEL. *Herbert Leupin. Plakate = Posters*. Folio. 11 pages, illustrations, 24 plates, 1 poster included. Zürich 1957: Hug. sfrs. 44
- GAUNT, WILLIAM. *The Observer's Book of Painting and Graphic Art*. 160 pages. Illustrated. London 1958: Frederick Warne. 5s.
- GEORGES-MICHEL, MICHEL. *From Renoir to Picasso*. 282 pp. 50 illustrations. Boston

- 1957: Houghton Mifflin. \$4.00 cloth bound. Paper bound \$2.50
- GLAOG, JOHN. *Guide to Western Architecture*. 10 × 8 in. xviii, 407 pages. Illustrated and with Drawings by Hilton Wright. London 1958: Allen and Unwin. 3 gns.
- GRADMANN, ERWIN. *Phantastik und Komik*. 8vo. 137 pages text and 32 pages of illustrations. Bern 1957: Francke. sfrs. 13.50
- GRADMANN, ERWIN, and MARTHALER, MARCEL. *Styles de meubles*. Small 8vo. 64 pages. Illustrated. Lausanne 1957: Payot. sfrs. 4.60
- Graphis Annual 57/58*. Edited by Walter Herdeg and Charles Rosner. 230 pages. Many illustrations. New York 1957: Hastings House. \$14.00
- GRAY, BASIL, and VINCENT, JOHN B. *Buddhist Wall-Paintings at Tun Huang*. With an Introduction by Arthur Waley. Demy 4to. With 28 colour reproductions and 56 pages of monochrome reproductions. London 1958: Faber & Faber. 6 gns.
- GRIFFING, ROBERT P., Jr. (Editor). *The Barbara Hutton Collection of Chinese Porcelain*. 36 pages, 26 illustrations. Honolulu 1957: Academy of Arts. \$2.00
- GROSLIER, BERNARD, and ARTHAUD, JACQUES. *The Arts and Civilisation of Angkor*. Translated by Eris Ernschaw Smith. 230 pages, 118 illustrations including 6 in colour. New York 1957: Frederick A. Praeger. \$15.00
- HAMMER, VICTOR. *Memory and her Nine Daughters, the Muses*. 107 pages, one illustration. New York 1957: Wittenborn. \$9.50
- HAUSENSTEIN, WILHELM. *Liebe zu München*. 288 pages and 4 folding colour plates. Munich 1958: Prestel. Ca. DM 14.50
- HILER, HILAIRE. *Notes on the Technique of Painting*. New, revised and corrected edition. Demy 8vo. With 5 diagrams and a photographic facsimile. London 1958: Faber. 30s.
- Hiroshige's Tokaido in Prints and Poetry*. Edited by Reiko Chiba. With 54 illustrations in colour. Rutland, Vermont 1957: Charles Tuttle. \$2.50
- HODIN, J. P. Ben Nicholson. *The Meaning of his Art*. 7 1/2 × 6 1/2. 82 pages. Illustrated. London 1957: Alec Tiranti. 18s.
- Hans Holbein (le Jeune), 1497—1543. 8vo. 18 pages text by Werner Cohn and 72 pages of reproductions. Paris 1957: Hatier.
- HOLLAND, W. FISLEY. *Fifty Years a Potter*. 9 × 5 1/2 in. 105 pages. Illustrated. Published by *Pottery Quarterly* (Pendley Manor, Tring, Hertfordshire). 18s.
- HOLLOWAY, O. E. *Graphic Art of Japan: The Classical School*. 140 pages, 126 illustrations. Hollywood-by-the-Sea, Florida 1957: Transatlantic Arts. \$7.75
- HOLT, ELIZABETH G. (Editor). *A Documentary History of Art, Volume I: The Middle Ages and The Renaissance*. 380 pp., 25 illustrations. New York 1957: Doubleday Anchor Books. \$1.25
- ISHERWOOD-KAY, BARBARA. *British Historical Portraits*. 266 pages, 382 illustrations. Cambridge 1957: Cambridge University Press.
- Italien. Ein Führer von Eckart Peterich*. Vol. I: Oberitalien — Toscana und Umbrien. 700 pages with 8 full-page colour plates. Munich 1958: Prestel. Ca. DM 22.50
- JANSON, HORST W., and JANSON, DORA JANE. *Malerei unserer Welt. Von der Höhlenmalerei bis zur Gegenwart*. (Original title *The Picture History of Painting*. Translation by Marianne and Bodo Cichy.) 4to. 320 pages. Illustrated. Lucerne 1957: Kunstkreis Verlag. sfrs. 44.50
- Japanese Architectural Techniques 1957*. 67 pp. Fully illustrated. Tokyo 1957: Architectural Institute of Japan. \$1.25
- JUAN, JORGE, and DE LA SERNA, CRESPO. *Diego Rivera: Mural Painting*. *Artes de Mexico*, vol. III, no. 15. 9 pages, 64 illustrations including 2 in colour. Mexico City 1957: Universidad Nacional de Mexico. \$2.50
- KEYNES, GEOFFREY. *Engravings by William Blake: The Separate Plates. A Catalogue Raisonné*. 12 1/2 × 10 1/2 inches. xiii, 234 pages. Illustrated. Dublin 1958: Hodges Figgis. 15 gns.
- Paul Klee, 1879—1940*. Introd. di Will Grohmann. 8vo. 74 pages. Illustrations and 38 plates. Milan 1956: Garzanti. L. 400
- KOENIGER, ERNST. *Aus der Geschichte der Heilkunst*. (Bilder aus Deutscher Vergangenheit, Band 10). 96 pp. with 48 monochrome and 4 colour plates. Munich 1958: Prestel. DM 8.50

- KUHN, CHARLES L.** *German Expressionism and Abstract Art: The Harvard Collections.* With an Introduction by Jakob Rosenberg. 151 pages. 219 illustrations, including one in colour. Cambridge 1957: Harvard University Press. \$8.75
- LE CORBUSIER.** *Entretien avec les étudiants des écoles d'architecture.* 8vo. 68 pp., with facsimile illustrations. Paris 1957: Ed. de Minuit.
- LE CORBUSIER.** *Entretien avec les étudiants. Oeuvre Complète 1952—1957.* 223 pages. Illustrated. New York 1957: Wittenborn. \$13.50
- LE CORBUSIER.** *Modulor 2.* 7½ × 7½ in. With about 120 line and half-tone illustrations. London 1958: Faber & Faber. 42s.
- LINDSTROM, MIRIAM.** *Children's Art: A Study of Normal Development in Children's Modes of Visualization.* 100 pages. 72 illustrations including 15 in colour. Berkeley 1957: University of California Press. \$1.50
- LONGHI, ROBERTO.** *Il Caravaggio.* 52 pp. Illustrated. Milan 1957: Aldo Martello
- LOWENFELD, VIKTOR.** *Creative and Mental Growth.* 3rd Edition. 541 pp. 106 illustrations, including 8 in colour. New York 1957: Macmillan. \$5.90
- MAGALHAES, ALOISIO, and FELDMANN, EUGENE.** *Doorway to Portuguese.* 32 pp. 12 illustrations. 750 numbered copies. New York 1957: Wittenborn. \$6.00
- MALRAUX, ANDRE.** *Il museo dei musei.* 8vo. 664 pages. 427 figures. 16 plates. Milan 1957: Mondadori. L. 7500
- MASSON, ANDRE.** *Métamorphose de l'Artiste.* 2 volumes. 8vo. 119 pp. and 12 plates; 133 pages and 12 plates. (Ecrits et Documents de Peintres 13.) Geneva 1956: Cailler. Together, sfrs. 12.60
- MATHER, FRANK JEWETT, Jr.** *Charles Herbert Moore: Landscape Painter.* 85 pp. 36 illustrations. Princeton 1957: Princeton University Press. \$3.50
- MEISS, MILLARD.** *Andrea Mantegna as Illuminator.* 114 pages, 103 illustrations. New York 1957: Columbia University Press. \$6.50
- MENDEL, ARTHUR, SACHS, CURT, and PRATT, CARROLL C.** *Some Aspects of Musicology: Three Essays.* 88 pages. New York 1957: Liberal Arts Press. \$1.25
- METZ, PETER.** *The Golden Gospels of Echternach: Codex Aureus Echternacensis.* Translated by Ilse Schreier and Peter Gorge. 96 pages. 109 illustrations, including 13 in colour. New York 1957: Frederick A. Praeger. \$25.00
- MEYER, FRANZ S.** *Handbook of Ornament.* 548 pages, more than 300 illustrations. New York 1957: Dover Publications. \$2.00
- MORNAND, PIERRE.** *Emile Bernard et ses amis, Van Gogh, Gauguin, Toulouse-Lautrec, Cézanne, Odilon Redon.* 8vo. 99 pp., 10 plates. Geneva 1957: Cailler. sfrs. 7
- MORSHEAD, SIR OWEN.** *Windsor Castle.* 8½ × 5½. ix, 184 pages. London 1958: Phaidon Press. 15s.
- MYERS, BERNARD S.** *The German Expressionists: A Generation in Revolt.* 401 pages. 369 illustrations, including 36 in colour. New York 1957: Frederick A. Praeger. \$15
- NAKAMURA, TANIO.** *Sesshu.* Translated by Elise Grilli. (Library of Japanese Art, No. 10.) 70 pages, 61 illustrations. Rutland, Vermont 1957: Charles E. Tuttle. \$1.25
- New England Miniatures, 1750—1850.* 60 illustrations, including some in colour. Boston 1957: Museum of Fine Arts. \$1.50
- NOMA, SEIROKU.** *Masks.* Translated by Meredith Weatherby. Arts and Crafts of Japan, No. 1. 74 pages, 47 illustrations including 13 in colour. Rutland, Vermont 1957: Charles E. Tuttle. \$3.00
- OMAN, CHARLES.** *English Church Plate, 597—1830.* 11½ × 8 in. xxx, 526 pp. Illustrated. London 1958: Oxford University Press. 6 gns.
- PANOFSKY, ERWIN.** *Gothic Architecture and Scholasticism.* 7½ × 4½. xvi, 156 pp. Illustrated. (Meridian Books) London 1958: Thames & Hudson. 12/6
- PEEL, DEREK.** *A Pride of Potters.* 9½ × 7½. 66 pages. Illustrated. London 1958: Arthur Barker. 10/6
- Picasso.** With an Introduction by Daniel-Henry Kahnweiler. Two pp. and 50 plates, including four in colour. New York 1957: Wittenborn. \$3.00
- Picasso.** With an Introduction by Fernanda Wittgens. Translated by Eric Mosbacher.

15½ × 11½ in. 52 pages. Illustrated. Milan: Silvana Editoriale d'Arte. London Distributors: André Deutsch. 3 gns.

Picasso: *Graphic Art*. With an Introduction by Jakob Rosenberg. 32 pages, 28 illustrations. Cambridge, Mass., 1957: Fogg Museum of Art. 50 cents

PIOVANELLI, D. *Domenichino*. 138 pages, 8 plates. Milan 1957: Istituto di Propaganda Libraria. L. 550

PISCHEL FRASCHINI, GINA. *Pinacoteca Ambrosiana*. 4to. With 50 illustrations and 24 colour plates. Iconography and critical text. Bergamo 1957: Istituto Italiano d'Arti Grafiche. L. 4500

POPHAM, A. E. *Correggio's Drawings*. 12 × 9 inches. xix, 218 pages. Illustrated. London: Oxford University Press. 4 gns.

RACKHAM, BERNARD. *Islamic Pottery and Italian Maiolica in a Private Collection*. Royal 8vo. With 220 pages of half-tone reproductions, five colour plates, and a few diagrams. London 1958: Faber & Faber. 4 gns.

Charles Robert. *Dessins et peintures*. Textes de Jean-François Comment, Max Kampff, Max Robert. Folio. 54 pages, illustrations, 31 plates, Moutier 1956: Imprimerie Robert. sfrs. 45

ROBERTSON, R. A. *Old Sheffield Plate*. 8 × 5½ in. 190 pages. Illustrated. London 1958: Benn. 18s.

RUSK, FERN, and SHAPLEY, JOHN. *Comparisons in Art: A Companion to the National Gallery of Art, Washington, D. C.* 245 pages, 190 illustrations. New York 1957: Phaidon Press. \$3.95

SAITSCHICK, ROBERT. *Kunstschöpfer und Kunstschaffen*. 8vo. 214 pages. Marburg an der Lahn 1957: Edel. sfrs. 17

SAN LAZZARO, G. DI. *Klee: A Study of his Life and Work*. Translated by Stuart Hood. 8½ × 6. 304 pp. Illustrated. London 1958: Thames & Hudson. 28s.

SCHAUB-KOCH, EMILE. *Vie et Modelage*. Contribution à l'étude de l'œuvre d'Anna Hyatt-Huntington. 8vo. 72 pages of text, over 160 illustrations. Lisbon 1957: Tipogr. Gaspar.

SCHERER, JOSEF OTTO. *Antike Pendulen*. 8vo. 10 pages, 19 plates. Bern 1957: Hallwag. sfrs. 4.10. (French language edition

published by Payot, Lausanne, No. 23 in *Orbis pictus* series, at sfrs. 4.60.)

SEDLMAYER, HANS. *Art in Crisis. The Lost Centre*. Translated by Brian Battershaw. 9 × 6 in. x, 266 pages. Illustrated. London 1958: Hollis & Carter. 35s.

SEGY, LADISLAS. *African Sculpture*. 6¼ × 9¼ in. 224 pages. 163 plates. Map and bibliography. Paper bound. New York: Segy Gallery. \$2.00

SELZ, PETER. *German Expressionist Painting*. 380 pages, 233 illustrations, including 39 in colour. Berkeley 1957: University of California Press. \$18.50

SEZNEC, JEAN. *Essais sur Diderot et l'antiquité*. 9 × 6 in. xvi, 189 pages. Illustrated. London 1958: Clarendon Press, Oxford University Press. 21s.

STANFIELD, J. A., and SIMPSON, GRACE. *Central Gaulish Pottery*. Preface by Eric Birley. 11½ × 8½ in. 409 pages. Illustrated by Wilfred Dodds. London 1958: Oxford University Press. 6 gns.

SWANN, Peter. *Introduction to the Arts of Japan*. Crown 4to. With about 140 illustrations. Published by Bruno Cassirer. London 1958: Distributor Faber and Faber. Ca. 45s.

Transactions of the Lancashire and Cheshire Antiquarian Society. Volume LXV, 1956. 127 pages. Illustrated. Paper bound. Manchester: H. Rawson, for the Society. 30s.

Transactions of the London and Middlesex Archaeological Society. Volume 19, Part 2. viii, 51 pages. Illustrated. Paper bound. London: Bishopsgate Institute. 21s.

URBANI, GIOVANNI. *Beato Angelico*. 216 pp., 162 plates. Milan 1957: Mondadori. L. 500





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AUCTIONS

PARIS, Galerie Charpentier

Some of the results of the sale conducted by Maître Rheims on March 19:

- Duccio di Buoninsegna (School of): A four-section predella frs. 3,400,000
 Fr. Guardi: *Caprice venitien* (on canvas, 43.5 x 35 cm.) frs. 3,200,000
 Pillement: *Etudes de jeunes femmes vues dans un parc* (a series of four panels, 26 x 16 cm.) frs. 1,550,000
 J. Prevost: *Sainte Catherine et Sainte Madeleine* (pendants, 75 x 25 cm.) frs. 1,000,000
 Matisse: *La Leçon de violon* (pastel, 52 x 65 cm.) frs. 2,800,000
 Jongkind: *L'Escaut près d'Anvers* (water-colour, 20.5 x 37.5 cm.) frs. 720,000
 Degas: *La Masseuse* (bronze, cire perdue) frs. 1,050,000
 Maillol: *Baigneuse* (bronze, 78 cm. high) frs. 1,000,000
 Renoir: *Buste de femme* (bronze, 60 cm. high) frs. 950,000
 Utrillo: *Vase de fleurs sur une table* (oil, 87 x 65 cm.) frs. 7,500,000
 Utrillo: *La Rue de la Bonne à Montmartre* (oil, 78 x 58 cm.) frs. 3,000,000
 Boudin: *Voiliers dans un port* (oil, 1873, 50 x 73 cm.) frs. 3,300,000
 Boudin: *Saint-Vaast* (oil, 1892, 40 x 44 cm.) frs. 2,800,000
 Derain: *Corbeille de fruits* (oil, 87 x 136 cm.) frs. 2,100,000
 Derain: *Buste de femme* (oil, 73 x 60 cm.) frs. 780,000
 Dufy: *Le Port* (oil 46 x 54 cm.) frs. 3,000,000
 Ensor: *Les masques republicains* (oil, 60 x 70 cm.) frs. 750,000
 Friesz: *La Côte de Grâce* (oil, 1907, 73 x 60 cm.) frs. 1,000,000
 R. de la Fresnaye: *Homme buvant et chantant* (oil, 1910, 195 x 115 cm.) frs. 4,000,000
 R. de la Fresnaye: *Satyre au pied de l'arbre* (oil, 132 x 164) frs. 1,300,000
 Renoir: *Anemones* (oil, 24 x 25 cm.) frs. 1,029,000
 Vuillard: *Portrait de Madame Val* (oil, 1924, 115 x 89 cm.) frs. 3,300,000

In the sale of March 21 conducted by Maître Etienne Ader some of the prices realized were:

- Boucher: *Le Repas* (sanguine, 22 x 24.3 cm.)
 Boucher: *La Dormeuse à la rose* (drawing, 40 x 32 cm.) frs. 1,700,000
 Fragonard: *Vue prise dans les jardins de Trianon* (drawing, 22.5 x 33.3 cm.) frs. 1,000,000

- Goya: *La Liseuse* (encre de chine, 26.5 x 18.5 cm.) frs. 2,800,000
 Saint-Aubin: *Entrée de l'Académie d'architecture au Louvre* (pen and wash, 17.2 x 13.5 cm.) frs. 2,050,000
 Nattier: *Portrait d'une dame de qualité* (oil, 81 x 64 cm.) frs. 2,550,000
 Hubert Robert: *La Cascade et de Rocher* (oil, 247 x 229 cm.) frs. 1,200,000
 H. Robert: *Le Temple circulaire* (oil, 96 x 72 cm.) frs. 1,010,000
 Jan Weenix: *Trophée de chasse* (oil, 120 x 98 cm.) frs. 1,420,000
 Boudin: *Environs de Trouville* (oil, 61 x 50 cm.) frs. 750,000
 Corot: *Le Batelier quittant la rive* (oil, 80 x 61 cm.) frs. 2,000,000
 Guillaumin: *Jeune Fille cousante* (portrait de la fille de l'artiste, oil, 58 x 72 cm.) frs. 1,110,000
 Rouault: *Paysage biblique* (oil, 65 x 50 cm.) frs. 5,100,000
 Signac: *Bords de rivière* (oil, 34 x 56 cm.) frs. 4,910,000
 Utrillo: *La Rue* (oil, 54 x 80 cm.) frs. 8,000,000

Six picture belonging to Madame X:

- Daumier: *Les Avocats* (watercolour, 25 x 22 cm.) frs. 4,400,000
 Degas: *Danseuse se chaussant* (about 1885, drawing picked up in places, 43 x 50 cm.) fr. 5,400,000
 Boudin: *Marché couvert à Bruxelles* (oil, 1870, 20 x 29 cm.) frs. 2,400,000
 Boudin: *La Poissonnerie à Rotterdam* (oil, 1876, 25 x 33 cm.) fr. 2,250,000
 Forain: *La visite à la loge* (watercolour, 1882, 33 x 24 cm.) frs. 920,000
 Tassaert: *Le Calendrier des vieillards* (oil, 24 x 19 cm.) frs. 100,000

COPENHAGEN, Arne Bruun Rasmussen

A few recent prices:

- Guillaumin: *L'Eglise de St Julien de Chazes* (oil on canvas, 58 x 73 cm.) d. crs. 8,000
 Albert Besnard: *Modèle* (Pastel, 61 x 51 cm.) d. crs. 3,000
 Picasso: *Tête de satyr* (encre de chine, 1954) d. crs. 2,100

PARIS, Hotel Drouot

Top prices in the sale, February 14, conducted by Maître Maurice Rheims:

- Pillement: *Le pont de pierre sur le torrent* (pastel, 45 x 57 cm.) frs. 560,000
 Pissarro: *Paysanne accroupie* (pastel, 29.5 x 22 cm.) frs. 370,000

Sale of modern pictures, February 24, conducted by Maître Bellier with the assistance of Mr. Jacques Dubourg:

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| Signac: <i>Saint-Malo, bateaux à quai</i> (watercolour, 26 × 44 cm.) | frs. 405,000 |
| Utrillo: <i>La plante verte</i> (coloured pencils, 16 × 22 cm.) | frs. 170,000 |
| Villon: <i>Daphnis</i> (for the 5th Eclogue, line lithography with watercolour, 21 × 48 cm.) | frs. 380,000 |
| Villon: <i>Palémon</i> (3rd Eclogue, watercolour, 28 × 52 cm.) | frs. 470,000 |
| B. Buffet: <i>Les Tentes</i> (oil, 38 × 61 cm.) | frs. 410,000 |
| Camoin: <i>Le Petit Port</i> (oil, 65 × 81 cm.) | frs. 200,000 |
| Goerg: <i>L'Anorak bleu: jeune fille brune</i> (oil, 61 × 46 cm.) | frs. 240,000 |
| Luce: <i>Meules dans les champs</i> (oil, 34 × 51 cm.) | frs. 202,000 |
| Metzinger: <i>Les fraises</i> (oil, 27 × 34 cm.) | frs. 600,000 |
| Jules Noël: <i>Mme Maurice de Griegs avec ses enfants sur la Place du Tréport</i> (oil, 27 × 38 cm.) | frs. 600,000 |
| Renoir: <i>Poissons</i> (oil, 17 × 26 cm.) | frs. 305,000 |
| Seyssaud: <i>La Grande Bastide</i> (oil, 32 × 50 cm.) | frs. 501,000 |
| Seyssaud: <i>Paysage montagnard</i> (oil, 55 × 43 cm.) | frs. 261,000 |
| Utrillo: <i>Le Château de Saint-Bernard</i> (oil, 46 × 55 cm.) | frs. 2,501,000 |
| Utrillo: <i>Le Pot de muguet</i> (oil, 26 × 21 cm.) | frs. 800,000 |
| F. Vallotton: <i>La Digue à Honfleur</i> (oil, 72 × 100 cm.) | frs. 220,000 |

Sale of modern pictures, March 5, conducted by Maître Bellier assisted by Messrs. Dubourg and Roudillon:

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|--|--------------|
| Atlan: <i>Le Dieu sacré</i> (pastel, 54 × 45 cm.) | frs. 75,000 |
| Dali: <i>Bataille de femme</i> (pen, 65 × 48 cm.) | frs. 72,000 |
| Dubuffet: <i>Graffiti</i> (Chinese ink drawing, 50 × 65 cm.) | frs. 150,000 |
| Matisse: <i>Le Danse</i> (drawing, 52 × 43 cm.) | frs. 371,000 |
| Miro: <i>Fruits et bouteille</i> (watercolour, 48 × 61 cm.) | frs. 510,000 |
| Picasso: <i>Paysage surréaliste</i> (ink, 41 × 51 cm.) | frs. 480,000 |
| Picasso: <i>Femme fleur</i> (coloured crayon, 65 × 50 cm.) | frs. 600,000 |

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| Ernst: <i>Paysage nucléaire</i> (gouache, 63 × 48 cm.) | frs. 410,000 |
| Atlan: <i>Danse</i> (oil, 54 × 73 cm.) | frs. 190,000 |
| Bissière: <i>Nature morte au melon</i> (oil, 73 × 50 cm.) | frs. 200,000 |
| Clavé: <i>Intérieur à l'enfant assis et au tambour</i> (oil, 54 × 65 cm.) | frs. 300,000 |
| Ernst: <i>Ciel bleu aux colombes</i> (oil, 24 × 32 cm.) | frs. 380,000 |
| P.-E. Gernez: <i>Nature morte à l'"Echo"</i> (oil, 1921, 61 × 73 cm.) | frs. 235,000 |
| Lanskoy: <i>L'Orchestre</i> (oil, 1954, 100 × 73 cm.) | frs. 325,000 |
| Magritte: <i>La Grande Nouvelle</i> (oil, 1926, 62 × 81 cm.) | frs. 255,000 |
| A. Marchand: <i>L'Arlésienne sur fond vert</i> (oil, 55 × 46 cm.) | frs. 500,000 |
| Pignon: <i>Pêcheurs à Ostende</i> (oil, 65 × 81 cm.) | frs. 295,000 |
| Pougnay: <i>Femme au fauteuil</i> (oil, 28.5 × 11 cm.) | frs. 210,000 |
| Pougnay: <i>Modèle dans l'atelier</i> (oil, 19 × 12 cm.) | frs. 261,000 |
| Survage: <i>Le Marronnier</i> (oil, 1919, 38 × 55 cm.) | frs. 98,000 |

NEW YORK, Parke-Bernet

Some of the results of the sale on January 15th of modern drawings:

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|--|--------|
| Seurat: <i>Maison Hantée</i> (chalk drawings, 12½ × 9½ inches) | \$5000 |
| Modigliani: <i>Study of a Young Woman</i> (chalk and colour wash, on brown paper, 19 × 13¼ inches) | \$3100 |
| Klee: <i>Fräulein Kuegemann als Carmen</i> (tempera, 10½ × 8½ inches) | \$2000 |
| Mary Cassatt: <i>Seated Child</i> (brown and red chalk, signed, 21½ × 17 inches) | \$1700 |
| Klee: <i>Tischgesellschaft</i> (watercolour, 1914, 8¼ × 9¼ inches) | \$1700 |

BRUSSELS, Galerie Giroux

Some of the results in the large auction of March 14-15:

| | |
|--|---------------|
| David Teniers: <i>Cabinet d'amateur</i> (88 × 85 cm., former collection Prince de Stierberg) | bfrs. 120,000 |
| Jan (Velvet) Brueghel: <i>A garland of flowers surrounding a medallion representing The Virgin and Child with the infant St. John</i> , by Van Balen (75 × 59) | bfrs. 34,000 |
| Théodore van Thulden: <i>L'Enlèvement des Sabines</i> (on copper, 65 × 91 cm.) | bfrs. 26,000 |
| A. Boschaert: <i>Fleurs</i> (162 × 118 cm.) | bfrs. 30,000 |

French 15th century *Pieta* (wood, 71 cm. high)
bfrs. 24,000

LONDON, Sotheby's

A few results from the sale of old pictures
on February 26th:

Sano di Pietro: *The Nativity* (on panel,
20" × 16 in.) £2,600

David Teniers the Younger: *The Doctor's
Surgery* (signed on panel, 14" × 22 in.)
£880

Hendrick Martensz Sorgh: *A Young Girl*
(signed on panel, 48" × 36 in.) £1,400

Jacopo di Cione: *Four Saints* (panels from a
polyptych on gold ground, on panel, arched
on top, each approx. 59 × 17 in.) £700

Florentine School, circa 1380: *The Madonna
and Child Enthroned* (on gold ground, on
panel arched on top, 50 × 25 in.) £1,800

Bernardo Bellotto: *A View on the Italian
Coast* (19" × 32 in.) £800

Cornelis Engelbrechtsen: *A Triptych*
(on panel, size overall, open 41" × 57"
inches) £900

Nicolo da Foligno: *A Triptych* (on gold
ground, on panel, arched on top, size over-
all 15" × 18" in.) £800

Guardi: *View of the Piazzetta of St. Marco*
(13" × 23 in.) £1,700

P. Breughel the Younger: *Landscape*
(on panel, unframed, 21 × 28" in.) £800

Jan Breughel: *A Winter Landscape*
(on metal 8" × 11" in.) £920

Pieter Breughel: *The Road to Calvary* (sign-
ed on panel 51" × 65" in.) £2,100

Jan van Goyen: *River Landscape* (signed
with initials and dated 1640, 19" × 27 in.)
£2,200

Jean Honoré Fragonard: *A Park Landscape*
(18" × 16" in.) £3,500

Peter Claes: *A Breakfast Still-life* (signed
with initials, on panel, 22" × 32 in.) £750

And on March 19th:

Thomas Gainsborough: *Portrait of Lord Wil-
liam Campbell* (in a painted oval, 30 × 25
inches) £2,300

Thomas Gainsborough: *Portrait of Sarah
Hankey* (29" × 24" in.) £1,050

John Constable: *A Reed Pool* (13" × 17"
inches) £2,400

Eugenio Lucas the Elder: *The Feast of the
Magi* (signed, 19" × 25" in.) £900

Cornelius Krieghoff: *The Trapper's Return*
(signed and dated 1855, 13" × 21" in.)
£2,100

Thomas Rowlandson: *A Cornish River Scene*
(drawing, signed, 11" × 19 in.) £650

J. M. W. Turner: *The Wood Walk at Farnley
Hall* (watercolour and gouache on grey
paper, 11" × 15" in.) £1,150

And in the auction on March 26th of modern
paintings, drawings and sculptures:

Claude Monet: *Chemin de Fer* (signed,
19 × 20 in.) £9,000

Pierre-Auguste Renoir: *Jeune Guitariste De-
bout* (signed, 23" × 12" in.) £8,500

Georges Seurat: *Study for "Une Baignade,
Asnières"* (stamped with the facsimile of
the signature, on panel, 6" × 9" in.)
£12,000

Honore Daumier: *Jeune Fille et Enfant*
(signed with initials, 21" × 24" in.)
£5,000

Andre Derain: *An extensive river landscape*
(signed, 30" × 70 in.) £3,400

Pierre Bonnard: *Buste de Femme Courbée*
(signed, 17 × 26" in.) £6,800

Henri de Toulouse-Lautrec: *Mme. Lili Gre-
nier en Kimono Japonais* (21" × 18 in.)
£15,000

Paul Cezanne: *Portrait of the Gardener
Vallier* (watercolour, 19 × 11" in.) £20,500

Sir Jacob Epstein: *Genesis* (white marble,
64 in. high) £4,200

LONDON, Christie's

A few of the high prices in the sale of Old
Master pictures on March 7th:

Salvator Rosa: *L'Umana Fragilita* (oil on
canvas, 78 × 52 inches) £3,360

Salvator Rosa: *An Allegory of Justice* (oil
on canvas, 120 × 68 inches) £2,100

G. B. Castiglione: *The Angel appearing to
the Shepherds* (inscribed and initialed,
42 × 63 inches) £3,360

J. Baptiste: *Flowers and Grapes* (oil on can-
vas, 75 × 55 inches) £1,155

J. van Ruysdael: *A Woody Road Scene, near
the Hague* (on panel, monogrammed,
40 × 60 inches) £1,155

Honthorst: *Saint Jerome in his Study*
(38 × 29" in.) £682 10s.

George Romney: *Portrait of the Hon. Sir
George Grey, K. C. B.*, (29 × 34 in.) £1,155

Tintoretto: *The Vision of Saint Bridget*
(48 × 57 in.) £840

Giovanni Battista Caracciolo: *Saint Cosmos
and Saint Damian* (signed with mono-
gram, 37 × 49 in.) £787 10s.

Canaletto: *A View of the Grand Canal,
Venice* (27 × 43 in.) £787 10s.

CALENDAR

Austria

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|---------------|--------------------------------------|--|
| Linz | Neue Galerie-Wolfgang-Gurlitt-Museum | FRANZ ZULOW, 75th Anniversary Exhibition, paintings, graphic work, ceramics, till 20/4 |
| Vienna | Albertina Obere Belvedere | Expressionist Exhibition VAN GOGH, till 31/3 |

Belgium

| | | |
|-----------------|--|--|
| Antwerp | C. A. W. | L. BRIAND, paintings, POL FASTER, sculpture, till 6/3; JAN COBBAERT, till 20/3; SUZANNE STROOBANTS, till 3/4; INEL DE VRIENDT, paintings, STEFAN DE VRIENDT, sculpture, till 17/4 |
| | Galerie Accent Salles d'Exposition de la Ville Raakilijn | PIET SERNEELS, till 27/2; BILL ORIX, till 13/3 RONALDO de JUAN, paintings, till 26/2 VICTOR SERVVRANCKX, retrospective exhibition, 12—28/4 |
| Bruges | | |
| Brussels | Palais des Beaux-Arts, main galleries | VAN LINT, JEAN PIAUBERT, till 23/2; ALBERT SAVERY, till 16/3; Belgian Art Since Ensor, till 30/9 |
| | Rue Royale side | Prix Jeune Peinture et Jeune Sculpture Belges, till 26/2; HENRI DORCHY, till 16/3; LANDUYT, paintings, and objects from the Veranneman atelier, till 26/3; MIG QUINET, till 26/2; RICHARD LUCAS and WYCKAERT, till 9/4 |
| | Galerie Aujourd'hui Albert 1 | AGAM, till 1/3; VANDERCAM, till 22/3 PIERRE DEVOS, paintings and sculpture, till 27/2; FERNAND GOMMAERTS, till 13/3; JULIETTE CAMBIER, paintings, till 27/3; ROBERT D'HUE, till 10/4; J. BRISON, 12—24/4 |
| | Astrid Bibliothèque Royale | Small paintings; Group show The Typographical Adventure of William Morris, till 29/3; Cartographic Image of Brussels, 14—30/4 |
| | Brueghel | PAUL DAXELET, till 28/2; MARGUERITE BROU-HON, till 14/3; MARCEL STOBBAERTS, till 28/3; MANA CATAFAGO, till 11/4 |
| | Edmond Carabin Cheval de Verre | BRAM BOGART, till 25/2. Closed. NANY RENKIN, till 26/2; LUCIEN BRAET, till 12/3; PEPERSACK, till 26/3; Group show |
| | Contemporains | CAMIEL VAN BREEDAM, till 27/2; POL MARA, till 13/3; VONK, till 27/3; GASTON BERTRAND, till 24/4 |
| | Galerie Egmont | HÉLENE RIEDEL, till 6/3; GUST REYNS, till 20/3; J. VERAART, till 3/4; MARTIN ILLIK, wire pictures, 12—25/4 |
| | Europe | MAURICE UTRILLO, till 6/3; 1st Salon of "L'Art Actuel" (Contemporary Belgian Painters), till 17/4; PHILIPPE WEICHBARGER, 18/4—13/5; JEAN MILO, 16/5—11/6 |
| | Galerie de la Maison des Architectes | VAN GENECHTEN, till 14/3; MARTIN BOLLÉ, MICHEL DUTRIEU, till 4/4. Architectural exhibition |
| | Monique de Groote | MAREK HALTER, till 26/3; ANDREOU, sculpture, till 8/4 |

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| | Helios Art | MATTIA MORENI, paintings, GIO and ARNALDO POMODORO, sculpture, March |
| | Lautrec | J.-F. CORTES, till 6/3; EDGAR SCAUFLAIRE, till 20/3; JEANNE CHRISTEN, till 3/4; GUS MERTENS, till 17/4 |
| | La Proue | LUCIENNE GILSON, paintings and gouaches, till 27/2; FRANS DILLE, drawings and engravings, till 20/3; MONTANDON, prints, till 10/4 |
| | Le Régent | JOS DUFOUR, till 28/2; SUZY BARETTE, till 11/3; Group show, till 21/3; MADELEINE DE PAU, till 1/4; GUY VERTON, till 15/4 |
| | Leys | J. SCHUDEBOOM, till 27/2; EDGARD FARASYN, till 13/3; ANDRÉE DEVER, till 27/3 |
| | Mont-des-Arts | EDMOND DUCHENE, till 27/2; ANDRÉ BOSQUET, till 13/3; GEORGETTE ISERBYT, till 27/3; PAUL BARETTE |
| | Petite Galerie | MARIE-LOUISE de VILLOUTREYS, till 27/2; EDOUARD LUCKE, till 13/3; LAGUESSE, till 27/3; Easter Salon |
| | Portenart | LOUIS ROYON, till 27/2; ANNE MAILLART, till 13/3; C. SIELENS; THEO DE LAPS, till 10/4 |
| | Rideaux Rouges St-Laurent | Salon d'ensemble WINFRED GAUL, MARIE CARLIER, till 27/2; A. PARISOT, POL MARA, till 13/3; MARK VERS-TOCKT, paintings, till 28/3; PARISOT, paintings, and LUCAS, graphic works, till 10/4 |
| | Sisley | IGAEL TUMARKIN, till 27/2 |
| | Studio Rik Wouters | L. E. DIERCKX, glass, GILBERT VAN HOOL, etchings, till 27/2; LUC MEERSMAN, till 13/3; HUGO DE KEMPENEER, till 10/4 |
| | Galerie Le Zodiaque | PIERRE DEVOS, ceramics and drawings, till 27/2; RENÉ JULIEN, till 20/3; VICENTE CASTELLANO, till 4/4; PIERRE JAHAN, 12—24/4 |
| Charleroi | Palais des Beaux-Arts | The Tony Herbert Collection, till 26/2; VAN LINT and P. CAILLE |
| | Rouge et Noir | WOUT HOEBOER, till 7/3; DORCHY, till 28/3; R. VAN DEN ABELE, gouaches, till 11/4 |
| Courtrai | Atelier Veranneman | JAN BURSENS, till 25/2; ALEXANDRE PRIBYLOWSKY-ALDARYEN, till 11/3 |
| Deurne Gand | Het Atelier Musée Vander Haeghen Galerie Vyncke-Van Eyck | ZADKINE, till 5/4 British watercolours and drawings, 19/4—11/5 EDGAR GEVAERT, till 28/2; HELENE DE REUSE-POURBAIX, till 14/3; BARON BRAUN, till 28/3; RENAAT SAEY, till 11/4 |
| Liège | Galerie Elmar A. P. I. A. W. | MARCEL NOTBAERT, till 14/3; Prix de Noël group JOSEPH ZABEAU, till 12/3; Braconier, Collignon, Silvain, till 27/3; MATHIEU, from 25/5 |
| Louvain Mons | Studio Fonteyn Musée des Beaux-Arts | WILLY SMITZ, till 31/3 Van Gogh, his friends and contemporaries, till 5/5 |
| France | | |
| Aix | Galerie Sources | WILLY EISENSCHITZ and CLAIRE BERTRAND, till 14/3; JEAN DELAGE, paintings, till 30/3 |
| Albi | Musée Toulouse-Lautrec | POUGNY, till 30/4 |
| Amiens | Lefebvre-Rasneur | RAYMOND TELLIER, till 29/3 |
| Annecy | Perrière | GARABETIAN, till 13/4 |
| Avignon | Arlette Chabaud | IBRAHIM CHAHDA, paintings, till 5/4 |

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| RNALDO | | La Calade | RUDOLF KUNDERA, till 30/4 |
| IRE, till | Bordeaux | Gal. de Tourny | R.-L. DUFOUR, paintings, March |
| ERTENS, | | Georges Faure | MAC AVOY |
| ches, till | Cagnes | Gal. des Arts | Atlan, Buffet, Colgnard, Ubada, Marze, Papart, Pricking, Quentin, Sebire, Verdini and others |
| ravings, | | | GENEVIEVE CLAISSE, paintings, till 14/4 |
| till 11/3; | Cambrai | Jean Cailliez | CABANE, recent paintings, gouaches, and drawings |
| till 1/4; | Cannes | Louis-André Cabane | GIN; modern group; PAUL REBOUX |
| | | Gal. Cézanne | JEAN BAROL, ceramics |
| | | Clemençon | RATY, enamelled sculpture, FIDLER, paintings and drawings, till 24/4 |
| | | Galerie 65 | Contemporary masters from Renoir to Picasso |
| ARASYN, | | Etats-Unis | |
| OSQUET, | Clermont- | | PIERRE BOSCO, and the gallery painters |
| AUL BA- | Ferrand | Galerie A | SUZANNE TOURTE, paintings and gouaches |
| | Le Havre | Jacques Hamon | PIERRE VALADE, paintings |
| | Juan-les-Pins | Pergola | KANDINSKY, 45 works from the Solomon R. Guggenheim Museum, March |
| EDOU- | Lyon | Musée des Beaux-Arts | PIERRE THEVENIN, till 18/4 |
| ; Easter | | Galerie Bellecour | P. MONTHEILLET, gouaches and monotypes; ALBERT LE NORMAND, paintings and tapestries, till 5/4 |
| till 13/3; | | Folklore | MODIGLIANI, paintings, sculpture and drawings, June and July |
| II 27/2; | Marseille | Musée Cantini | JOSE FABRI-CANTI, paintings, till 23/3 |
| K VERS- | | Salons, Grand Hotel | GERALD ELLIS, paintings, till 22/3; Homage to Rouault, A. DIENIS, ceramics, LECH, sculpture, till 13/4 |
| aintings, | | Gal. Merenciano | JAKE GRASSI, paintings, till 12/3; EMERIC, till 19/4 |
| | | | O. GALETTI, paintings, till 24/3 |
| OL, etch- | | Jouvène | Paintings of the Provence, till 11/4 |
| HUGO | | Alex Reboul | RENEE RAUZY, paintings, till 5/4 |
| | | A. Capellères | RAOUL LAMBERT, paintings and watercolours |
| till 27/2; | Montpellier | Art et Décoration | Modern masters; DE TURVILLE, paintings, till 2/4; MARIE HENON, 3—22/4 |
| ELLANO, | | Galerie d'Art Mirage | Baboulène, Clavé, Colgnard; Molné, Atlan, Duncan, Goetz and others |
| AN LINT | Nice | Boutique d'Art | TUSNELDA, paintings, March |
| II 28/3; | | Hervieu | Young regional artists: LAURENT, oils and drawings |
| BYLOW- | Nîmes | Jarlov | Prehistoric Saharan Painting; 75 major works from the Solomon R. Guggenheim Museum, New York, from 23/4 |
| | | Richelieu | Images de Lille |
| -11/5 | Paris | Musée des Arts Décoratifs | 16th century French graphic art |
| REUSE- | | | Paris romantique |
| III 28/3; | | Arts et Traditions Populaires | KIBO KODAMA |
| SI group | | Bibliothèque Nationale | Les peintres témoins de leur temps |
| Illignon, | | Carnavalet | Amerindian petroglyphs |
| s, till 5/5 | | Cernuschi | Napoleon at Austerlitz and Iéna |
| | | Gallière | Romanesque masterworks from provincial museums; The Bible and Archaeology, till July; Paleochristian and Byzantine works |
| | | Musée de l'Homme | 18th century drawings |
| | | Invalides | 150 recent ceramics of PICASSO |
| | | Louvre | BOURDELLE: Women and Children |
| | | | Empire Court and City Costumes |
| | | | Recent acquisitions |
| | | | LOUIS MULLER |

Musée Nationale d'Art
Moderna
Musée Municipal d'Art
Moderne
Musée Pédagogique
Allendy
L'Antipoète

Arnaud

Au Pont des Arts
S. Badinier
Bellechasse
Bruno Bassano
H. Benezit

Berggruen
Claude Bernard
Marcel Bernheim

Bernheim-Jeune

Bernier
Berri-Lardy
René Breteau
Jeanne Bucher
Cahiers d'Art
Casa de Portugal

Jeanne Castel
J. C. de Chaudun

Le Chapelin

Charpentier
Cimaise

Clerf
Coard
Lydia Conti-Galerie AG.

Cordier

Dauphine

Craven
Creuze (Salle Balzac)
Creuze (Salle Messine)
Creuzevault

La Demeure (Rive Droite)
David et Garnier
Drouant-David

Drouet
Jacques Dubourg

Dutch Art Since Van Gogh

Salon Comparaisons

The Art of Viet-Nam
R. BAERWIND, 15—30/4

Atlan, Fautrier, Aynard, Selim, Bohbot, Zack, Signori

MINNA CITRON, paintings, till 19/3; JEANNE COPPEL, till 9/4; MARTA PAN, sculpture, till 30/4
PICASSO "Mes dessins symbolistes"

DARIA GAMSARAGAN, till 29/3
Smadja, Kerg, Bott, Cunda, Dropsy, March
JACK TREIBER, till 26/3

Modern Masters, Young Artists; CHAPOVAL, gouaches
Picasso, Klee, Léger

Sculpture Salon; MARFAING, paintings, from 10/4
LOUIS COTTIN; ETIENNE BOUILLET; M. S. BERTHE-
LIER; F. CARIFFA; OZANNE; Dolbeau, Grouville,
Ravelonanosy; GABRIELLE ROMAINS, till 17/4;
GREMONVILLE, till 17/4

LAFFONT, DOILLON-TOULOUSE, A. M. JULLIEN,
till 20/3; Portrait Salon, till 17/4

COLETTE BELEYS, paintings, till 10/4
Mouly, Burtin, Hilaire and others

HANICH, paintings, till 22/3; the gallery artists
NICOLAS DE STAEL, drawings, till 22/3; AGUAYO
GHKA, paintings, till 18/3

AMADEO DE SOUZA CARDOSO (1887—1918),
paintings, till 18/3

PIERRE FANIEST, paintings, drawings and pots
Yves Alix, Charchoune, Frassati, Latapie, Souver-
ble, Sterling, Luis Molné

E. BLASCO FERRER, sculpture and drawings, till
13/3; J. VALLERY-RADOT

BERNARD BUFFET

S. d'André, Ida Constant, Lucek, Morhange, Rap-
pelin, paintings, also sculptures by Rappelin
NEWCORBE, paintings, till 18/3

PIERRE LESIEUR, till 28/3

BENEDINI, paintings, till 14/3; JEAN DUPUY,
paintings, till 29/3

B. SCHULTZE, till 31/3; LYNN CHADWICK, sculpt-
ure

MICHELLE SOCQUET, till 8/3; Tiffou, Lequien,
Risos

Group Show

JEAN VILLERI, paintings 1948—1958, 11—30/4
BATALIER, till 18/3

Ernst, Picasso, Rouault, Villon, Pollakoff, Bissière,
Sugal, Clavé, Civet

Tapestries by the gallery artists

BERNARD BUFFET, till 15/3

NOOR-ZADE BRENER, sculpture, till 8/3; MAURICE
FOURNIER, paintings; FRANCIS SMITH

SCILTIAN, paintings, till 1/4

MARKO, recent paintings, till 28/3

Raymond Duncan

Lucien Durand

Durand-Ruel

Framond

Furstenberg

Fels

Galerie de Bourgogne

Galerie de France

Le Gendre

Marlene Glaser et

Raymond Cordier

Le Garrec-Sagot

Galerie de l'Institut

Henriette Gomès

Katia Granoff

La Gravure

Gilde de la Gravure

Monique de Groote

Marcel Guiot

Hautefeuille

Haut-Pavé

Simone Heller

La Hune

Institut néerlandais

Jordan

Kleber

Lucy Krogh

Alex. Lefranc

Louise Leiris

Lorenceau

Adrien Maeght

Maeght

Maison des Beaux-Arts

Jacques Massol

André Maurice

R. G. Michel

Montmorency

Gérard Mourgue

Galerie 93

Janette Ostier

Nicolas Poussin

Pro Arte

Painter-poets and E. MARTEAU; ANDRE, and H. RITZ, March; Lorrain Painters Salon, till 5/4; Salon of Alsatian Painters, from 20/4

RAVEL, watercolours, till 29/3

PAUL ANDERBOUHR, till 12/3; PIMIENTA, till 29/3;

EDZARD, 15—30/4; CORBELLINI, 2—23/5

DE GALLARD, till 29/3

YOLANDE FIEVRE, till 29/3; E. L. T. MESENS, collages, till 29/4

De Stael, Poliakoff, Vieira Da Silva and Hartung VALENTINE PLUSQUIN, till 20/3; MAURICE BOULNOIS, paintings, till 4/4

ANNA EVA BERGMAN, recent paintings, February; PIGNON, March; TAMAYO, April

PIERRE CLERC, till 29/3; CORNEILLE, gouaches

NICOLAS IONESCO, till 14/3; PIERO GRAZIANI

ANDRE JACQUEMIN, etchings and drawings, till 8/3

KIM WHANKI, recent paintings

BALTHUS, paintings

GILMARCHEX, till 28/3

GEORGES LAMBERT, till 22/3

Modern Graphic Works

R. DE CONINCK, till 30/3; ANDREOU, sculpture

HERNANDO VINES, paintings

ABNER, till 17/4

CHAVEZ, paintings

GALIERE, till 23/3

ANNA EVA BERGMAN, wood engravings, till 30/3 16th—18th century Dutch and French portrait engravings, till 3/4

Luce, Lorjou, Despierre, and others

HANTAI, March

HENRI-JACQUES MASSON, till 15/3; GERARD BLONDEL, till 2/4

H. CHAROUSSET, watercolours, till 14/3; L. MARGIER-LONARD and MARIUS LETONDOR

LEGÉR, drawings and gouaches 1909—1955, till 22/3; SUZANNE ROGER

GAETAN DE ROSNAY, paintings, till 29/3

Original prints by modern masters

PALAZUELO, recent paintings

MIES VAN DER ROHE; MONIQUE JOURNOD

RAVEL, paintings, till 29/3; French contemporaries The Neo-Impressionists, till 25/3; POLLACI, paintings, from 15/4

Original etchings by 19th and 20th century masters; ODETTE CAMP, paintings and drawings, till 16/4

"Synthèses", till 22/3

ARGOV, paintings, till 13/3; HELENE MADELIN, paintings

VALERIOS CALOUTSIS; Jef Banc, Blény, Mantra KIBO KODAMA, till 13/3; Early Japanese art

LUC LEPETIT; LOUIS GILIS

FRANÇOISE LARMERAND, till 20/3; G. DUPOUY; AUFRAY, till 12/4

| | | |
|---------------|----------------------------|---|
| | Paul Prouté | Old prints from Poussin |
| | Denise René | BAERTLING, paintings; Young German Constructivists, from 21/3 |
| | Rive Gauche | ASGER JORN |
| | Romanet | INGUIMBERTY; PRADIER |
| | Roque | REICHEL, paintings, till 5/4 |
| | La Roue | JACQUES FOUQUET; K. F. DAHMEN, paintings, gouaches, collages |
| | Jean de Ruaz | BELLONI, paintings |
| | Saint-Placide | JEAN SEGALAT, and COUTELLIER-MENIL, till 14/3; J-C. BOURGEOIS and GILLES-MURIQUE |
| | André Schoeller Jr. | PIERRE-HUMBERT, till 31/3 |
| | Galerie de Seine | MARIANNE DUBOIS, enamels, till 4/4 |
| | Soleil dans la Tête | AUBIN PASQUE, monotypes, till 13/3; J. F. DIACON, graphic work and drawings, till 27/3; JEAN DOLS, etchings |
| | Stadler | WESSEL and SCHUHMACHER, paintings, till 12/4; ASSETTO, paintings, GARELLI, sculpture, from 15/4 |
| | Suillerot | BESSIL, till 19/3; A. CHARTRES, till 5/4 |
| | André Vallon | PIERRE LONCHAMP, recent paintings |
| | Dina Vierny | Primitives |
| | Villand-Galanis | DAYEZ, paintings and gouaches, till 28/3 |
| | Lara Vincy | ALTMANN, till 15/4 |
| | Ventadour | ISCAN, till 5/4 |
| | Ror Volmar | Guérin, Guilbeteau, Kuven, Lebeaut, Poulain, also S. Neufond; JENNY BATLAY |
| | (Left Bank) | |
| | Ror Volmar | CESAR BOLLETTI, till 17/3; JEAN VALTAT |
| | (Right Bank) | GUY WEELEN, till 29/3 |
| | Warren | BOULLARD-DEVE; LANDVER; MANUEL BENEIM, till 29/3 |
| | André Weil | Barouk, Christine, Dechanet, Gauthier, Henri Goetz, Kawun, Matta, Nieva, Severini |
| | Weiler | BEZOMBES, till 14/3; GABRIEL FOURNIER, till 30/3 |
| Reims | André Droulez | TILMANS, paintings and drawings, till 3/4 |
| Rouen | Maison du Dessin | BOUTIN and MICHEL DUBOSCO |
| | Gal. du Beffroy | SEYSSAUD, paintings |
| Strasbourg | Château de Rohan | Adnet, Leonor Fini, Ganter, Hilaire, J.-J. Morvan |
| | Octave Landwerlin | Contemporary British Graphic Works, arranged by The British Council |
| St. Etienne | Musée d'Art et d'Industrie | André Collot, Picart-le-Doux, Martin Ferreira |
| Saint-Nazaire | Le Fur | DANIEL SCHINTONE, paintings and watercolours |
| Toulouse | Chappe-Lautrier | |

Germany (East and West)

| | | |
|------------------|-------------------------|---|
| Aachen | Suermondt Museum | Group 53, through March; MOLZAHN, April |
| | Kunsthandlung Amendt | HU CHENG-YEN, colour woodcuts, till 31/3 |
| Altenburg (Thür) | Staatl. Lindenau-Museum | RUDOLF NEHMER and SCHULZE, drawings woodcuts, till 13/4; WALDEMAR GRZIMEK, graphic work, through March; ALBERT EBERT, graphic work, April |
| Baden-Baden | Kunsthalle | WILLI MULLER-HUFSCHMIED, till 23/3; German watercolours and drawings since 1900, till 5/5; Baden Artists Annual, till 5/5 |
| Bensberg | Museum | German Expressionist watercolours and drawings, till 7/4 |
| Berlin | National Galerie | ROBERT LIEBKNECHT, March |

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| n Con- | | Haus am Lützowplatz | WILLY JAECKEL, till 9/3; WALTER WELLENSTEIN, paintings, drawings, 9—31/5 |
| | | Haus am Waldsee | RENEE SINTEENNIS, till 27/4 |
| | | Rathaus Reinickendorf | Old coins, strong-boxes, purses, chests, (The Dr. W. A. Luz Collection) from 30/4 |
| intings, | | Kunstamt Tiergarten | KAETHE KOLLWITZ, March |
| | | Kunstamt Wilmersdorf | Schleswig-Holstein arts and crafts, March |
| | | Amerika Haus | MANFRED BLUTH, JURO KUBICEK, GOTTFRIED SAURBIER, paintings and sculpture, till 2/4 |
| ill 14/3; | | Maison de France | HANS-WOLFGANG SCHULTZ, till 26/3 |
| | | Meta Nierendorf | ERICH HECKEL, watercolours and graphic work, till 13/3; XAVER FUHR, paintings, till 8/5 |
| | | Galerie Gerd Rosen | ARNO, paintings and watercolours; HEINZ FUCHS |
| F. DIA- 3; JEAN | | Galerie Schüler | FRITZ WINTER, oil paintings, till 29/3 |
| | | Galerie Springer | GEORG MEISTERMANN, till 5/3; CORPORA, paintings, till 15/4 |
| | | Elfriede Wlrmitzer | HERMANN TEUBER, still lifes, till 29/3 |
| ill 12/4; om 15/4 | Bielefeld | Kunsthauus | REG BUTLER, till 23/3; Voss, Kortemeier, Pramann, paintings and drawings, 13/4—11/5 |
| | | Bergbaumuseum | Annual Show of local artists, till 13/4; The "Hellweg" Artists Association, 27/4—25/5 |
| | | Kunstverein Städtisches Museum | KASIMIR MALEWITSCH, till 16/3 |
| ain, | Braunschweig | Kunsthalle | MARTIN SEITZ, till 15/3; PETER JOSEPH KRAHE, drawings, till 13/4 |
| | | Graph. Kabinett | EDUARD BARGHEER, paintings, watercolours and graphic work, till 9/3; HEINRICH TESSENOW, memorial exhibition, till 9/3; LOVIS CORINTH, on his 100th birthday, till 20/4 |
| | | Paula Modersohn-Becker-Haus | KUO TAI-WEI, coloured tusche drawings, till 26/3; WERNER GILLES, paintings, till 6/5 |
| ENEIM, Henri | Cologne | Kunstverein | ARIE GORAL, paintings, till 2/4; Siegfried Klap- per, Kurt Federlin, Heinz Borchers, 5/4—6/5 |
| | | Wallraf-Richartz-Museum | HUBERT BERKE, till 30/3; HANN TRIER, 5/4—4/5; HANS JURGEN KALLMANN, 17/5—22/6 |
| | | Boisseriee | 75 paintings from the Solomon R. Guggenheim-Museum, New York; MAX BECKMANN, till 30/3; French 14th—19th century master drawings, till 5/5 |
| Morvan ranged | | Czwiklitzer | Donauwald group, paintings and sculpture, March—April; ERNST MOLLENHAUER, watercolours and oils, May; ZAO WOU-KI, graphic works, June |
| | | Galerie Anne Abels | MAX BECKMANN, etchings, till 15/3 |
| | | Galerie Abels | French abstract art, till 26/3; MATTIA MORENI, 29/3—24/4; JAWLENSKY, till 30/5 |
| il | Darmstadt | Der Spiegel | FRITZ KLIMSCH, sculpture, March |
| | | Hess. Landesmuseum | HEINZ TROEKES, paintings, April |
| | | Kunsthalle | Posters, till 13/4; JOHANNA SCHUTZ-WOLFF, graphic work, 20/4—13/7 |
| wood- graphic graphic | Dortmund | Museum am Ostwall | Farbige Graphik, till 23/3; Ikons from the Recklinghausen Museum, till 24/3; Four Young Secession Painters, till 4/5 |
| | | Fritz-Henssler-Haus | The Gröppel Collection, March—April; JULIO GONZALEZ, 13/4—4/5 |
| | | Kunstmuseum | "Neue Malerei in Frankreich" (Damian, Gregori, Imai, Laganne, Marfaing, Mathieu, Riopelle, Serpan, Tapies, Wols), organized by Friedrich Bayl, 6—25/5 |
| erman ill 5/5; draw- | Duisburg | Kunstmuseum | 20th Century sculptures and drawings, till 30/3 |

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| Düren | Leopold-Hoesch-Museum | 18th Century Italian graphic work, till 23/3; K.-O. GÖTZ, G.HOEHME, B. SCHULTZE, till 4/5 |
| Düsseldorf | Kunsthalle | Young Italian sculptures, till 23/3; PAULA MODER-SOHN-BECKER, till 27/4 |
| | Hetjens Museum | STEPHAN ERDÖS, IDA ERDÖS-MEISINGER, ceramics, till 7/4 |
| | C. G. Boerner | 15th to 18th Century graphic art, from 15/3 |
| | Graph. Kabinett Weber-Niepel | H. KAUFMANN, gouaches and drawings, till 18/3 |
| | Grosshennig | ERICH HECKEL, paintings, watercolours and drawings, March |
| | Hella Nebelung | FRANCIS BOTT, paintings, till 12/4 |
| | Galerie Schmela | SALVADOR DALI, The Don Quixote Lithographs |
| | Kunstkabinett Trojanski | WALTER von WECUS, pastels and graphic works, April |
| | Alex Vömel | THEODOR WERNER, till 6/4; RICHARD GESSNER, from 8/4; RODIN, 40 sculptures, May and June |
| | J. P. Wilhelm-Galerie 22 | FAUTRIER, 30 years of his work (1928—1958); O. H. HAJEK, sculpture and graphic work |
| Essen | Folkwang Museum | FERENC VARGA, paintings and drawings, till 23/3; F. RADZIWIŁŁ, till 4/5 |
| | Galerie Schaumann | International graphic art exhibition, till 29/3 |
| Flensburg | Museum | WERNER RIEGER, paintings, watercolours and drawings, till 16/3; PETER NICOLAISEN, till 20/4 |
| Frankfurt/M. | Historisches Museum | JOAN MIRO, the graphic work, till 6/4 |
| | Haus Limpurg | GEORGE GROSZ, watercolours and drawings, till 6/4; MAX KAUS, paintings, till 11/5 |
| | Zimmergalerie Franck | FREDERIC BENRATH, till 25/3 |
| | Kunstkabinett | MARC CHAGALL, graphic work, GERHARD HINTSCHICH, paintings, gouaches, till 10/4 |
| Freiburg/Br. | Kunstverein | ALBERS, paintings, HELFER, drawings, till 13/4 |
| Freiburg/Sa. | Museum | GOTTFRIED KOHL, sculpture and drawings, till 23/3; HERBERT TUCHOLSKI, graphic works, till 4/5 |
| Friedrichshafen | Bodenseemuseum | MARC CHAGALL, graphic work, till 23/3; GERHARD MARCKS, till 27/4 |
| Gelsenkirchen | Museum | Heinrich Nauen, Walter Ophey, Otto Pankok, paintings and graphic work, till 30/3; HUBERT BERKE and PETER HERKENRATH, paintings and graphic works, 16/4—26/5 |
| Görlitz | Städt. Kunstsammlungen | HANS THEO RICHTER, drawings, till 20/4; New Acquisitions, till 27/4; ALFRED KUBIN, graphic work, 27/4—1/6 |
| Hagen | Karl-Ernst-Osthaus Museum | Contemporary Central African painting and sculpture, till 23/3; THEO EBLE, paintings, WALTER LINCK, sculpture, 30/3—27/4; FRANCIS BOTT, 15/6—13/7; E. SCHMITZ, 10/5—7/6 |
| Halle | Staatl. Galerie Moritzburg | "Stone and Earthenware from the Middle Ages Till Today"; HEINRICH BURKHARDT, drawings and watercolours, till 30/3; WALDEMAR GRZIMEK, sculpture and graphic work, 6/4—11/5 |
| Hamburg | Kunsthalle | 14th—20th Century paintings; sculpture from the Classical Age till Today; French 14th—19th Century drawings; HANS HERMANN HAGEDORN, watercolours and drawings, till 16/3; EGON KOLAUS, paintings, gouaches, till 13/4 |
| | Museum für Kunst und Gewerbe | Oriental Art (The Preetorius Collection), till 30/4 |
| | Kunstverein | PHILIPP HARTH, sculpture, ERICH HARTMANN, paintings, till 30/3 |

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Museum für Völkerkunde
und Vorgeschichte
Galerie Commeter

Hamm (Westf.) Gustav-Lübcke-Museum
Hannover Kestner-Gesellschaft

Kestner Museum
Galerie für Moderne Kunst

Heidelberg Kunstverein

Kaiserslautern Landesgewerbeanstalt
Karl-Marx-
Stadt

Kunstsammlung
Schlossberg-Museum

Karlsruhe Kunsthalle
Kunstverein

Galerie Gallwitz

Kassel Kunstverein

Kunstkabinett Lometsch

Konstanz-
Bodensee Kunstverein

Krefeld Museum Hans Lange

Kaiser-Wilhelm-Museum
Museum der bildenden
Künste

Leipzig

Buchhandlung Engewald

Leverkusen Schloss Morsbroich

Ludwigshafen Museum

Mannheim Kunsthalle
Inge Ahlers

Rudolf Probst

Marburg Universitäts-Museum

Mönchen-
Gladbach Städtisches Museum

Munich Städtische Galerie

Haus der Kunst

Kunstverein

Czechoslovakian children books, till 24/3
ERICH HECKEL, paintings, watercolours and
graphic work, till 28/2; MAX POPPEL, temperas
and watercolours, till 31/3

German graphic art since 1900, 13/4—4/5
THEO EBLE, paintings, WALTER LINCK, sculpture,
till 16/3; VIEIRA DA SILVA, till 11/5

Greek Coins, till 31/7
GERHARD HOEHME, March; BAUMEISTER, April
—May

WERNER HANS BARTMES, paintings and draw-
ings, till 31/3
HANS PURRMANN, till 24/3

RUDOLF BERGANDER, till 7/4
HONORE DAUMIER and HEINRICH ZILLE

KARL SCHRAG, etchings, till 20/4
Erwin Henning, Werner von Houwald, Erwin von
Kreibitz, paintings and graphic work, till 13/4
ESTEBAN FEKETE, till April; HANNELORE BUSSE,
paintings, graphic work, through May

A. PAUL WEBER, watercolours, drawings and
graphic work, till 20/4
French graphic work, till 31/3

OTTO DILL, oils, watercolours and drawings,
till 13/4

LE CORBUSIER, till 23/3; J.-P. RIOPELLE; LARDERA,
collages and gouaches, 19/4—26/5
ROBERT ADAMS, till 30/3

New graphic acquisitions, till 16/3; FRITZ KOCH-
GOTHA, graphic work, till mid-April

MARIAN BOGUSZ (of Warsaw), Egyptian ab-
stractions

OSKAR SOMMER, till 23/3; MAX PFEIFFER-WATEN-
PHUL, April

The Day Collection, till 15/3; German Artists in
Paris, till 12/4

JAWLENSKY, paintings, till 20/4
BERNARD SCHULTZE, paintings, watercolours,
drawings, till 31/3; K. F. Dahmen, Waldemar Eppe,

G. Hoehme, H. E. Kalinowski, till 30/4
PAUL BERGER-BERGNER and ESTEBAN FEKETE,
till 30/3

Erich Kaatz, Rudolf Kügler, Dietmar Lemcke,
Joachim Utech, till 7/4; Paintings of Three Cent-
uries, 20/4—1/6

O. PANKOK, graphic work, March; Dutch graphic
artists, April—May

SPITZWEG, till 31/3; KANDINSKY, the graphic
work, April till 15/5

KOKOSCHKA, paintings, watercolours, drawings,
graphic works, till 11/5

George Grosz, H. A. P. Grieshaber, Jo von
Kalckreuth, till 9/3; Karl Knappe, E. A. von Man-

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| | Günther Franke | delsloh, B. Palencia Gallery artists, till 26/3; BIROLI and CAPELLO, till 23/4 |
| | Wolfgang Gurlitt | ALBERT RUEGG, paintings, FELICIEN ROPS, graphic work, till 31/3; A. RONDEZ, paintings, drawings; FRITZ BAER, paintings; CORINTH, lithographs, from 10/4 |
| | Kunst-Kabinett Kllhm Van de Loo | ANDRÉ MASSON, lithographs 1946—1957, till 20/3 KOENIG, GUITET, oils, till 10/3; EMIL SCHUMACHER, 15/3—12/4; A.-E. BERGMAN, April—May |
| | Galerie Malura Schöninger | ADOLF SCHUBERT, till 27/3 ROGER BERTIN, paintings and wire sculpture, till 31/3; EUGEN CROISSANT, watercolours, April |
| | Galerie Stenzel | SAMUEL HONEIN, sculpture and drawings, from mid-March 20th Century German drawings, till 16/3; |
| Münster | Landesmuseum | WILHELM SCHMURR, till 13/4 |
| Neuss | Clemens-Sels-Museum | Cultural Documents of Hesse, Thuringia and Saxony, April till June |
| Nürnberg | German National Museum | MARCUS BEHMER, his books and book illustrations, till 30/3; "The Typographical Adventure of William Morris", 11/4—28/5; Hamburg Book Artists, 20/6—12/9 |
| Offenbach | Klingspor-Museum | JACOB MORES, woodcuts, March Venini-Orrefors-Glass, till 15/3 Contemporary English Graphic Works, and new sculpture of GUDRUN KRUEGER |
| Oldenburg | Städtisches Museum | FRITZ ZOLNHOFER, till 9/3; Mediaeval Rhenish Art, till 13/4 |
| Osnabrück | Museum | "L'œuvre gravée Paris-Zürich"; FERNAND LÉGER, graphic work, till 8/3; Swabian painters and sculptors, till 19/4 |
| Rautlingen | Galerie 5 | Special showing of the Portrait Gallery, till 18/5 |
| Saarbrücken | Saarland Museum | PETER BRUNING, paintings "Neue Malerei in Frankreich", 1—16/6 "Neue Malerei in Frankreich", organized by Friedrich Bayl, 13—27/4 |
| Saulgau | Museum Die Fähre | Prehistoric rock pictures, till 23/3; "Neue Malerei in Frankreich", organized by Friedrich Bayl, 1/7—15/8 |
| Schleswig | Landesmuseum | ALEXEJ von JAWLENSKY, till 16/3 |
| Siegen | Ruth Nohl Buch- und Kunsthandlung Gymnasium | Contemporary Dutch Graphic Art, till 7/4 GUDRUN KRUEGER, sculpture |
| Soest | Kunstsammlungen | WILLIBALD KRAMM, graphic work, till 29/3; MARES SCHULTZ, paintings, till 30/4; ERASMUS von JAKIMOW, graphic work, 3/5—31/5 |
| Solingen | Klingenmuseum | Venetian metal-work Graphic works from Dresden, till 6/4 Young Stuttgart artists, till 23/3; ALEXANDER CAMARO, April; FRITZ QUERENGASSER, 4/5—1/6; LUCAS MOSER, stained glass, 11/5—22/6 |
| Stuttgart | Kunstverein Staatsgalerie Wolfgang Ketterer Schaller | 17th Century Flemish drawings, March—April PAUL DOBE, paintings and drawings, March—April RENATE BOUKES and HERMANN BARTELS, till 31/3 |
| Tübingen | Galerie Valentien | |
| Ulm | Städt. Ausst.-Raum Museum | |
| Weimar | Schlossmuseum Kunsthalle | |
| Wiesbaden | Atelièrgalerie | |

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| Witten | Märkisches Museum | HELMUT PLONTKE, drawings, till 30/3 |
| Wuppertal | Kunstverein | JEAN PAUL RIOPELLE, till 15/3; Venini and Orrefors Glass, till 20/4 |
| | Galerie Parnass | RUTH FRANCKEN, till 27/3; Fichet, Carrade, Staritzky, till 20/4 |
| Würzburg | O.-Richter-Halle | OTTO DILL, watercolours and drawings, till March |

Great Britain

(Note: Exhibitions marked with an asterisk, are circulated by The Arts Council.)

| | | |
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| Andover | Bladon Gallery | Annual Members Exhibition, till 28/4 |
| Birmingham | King Edward's School Museum & Art Gallery | *The Art of the Sculptor, till 22/3 John Moore's Exhibition, till 18/3; *Penwith Society of Arts, till 12/4 New English Art Club (London Selection), till 22/3 |
| Blackpool | Grundy Gallery | *Part III. Romantic and Abstract, till 22/3 |
| Bolton | Art Gallery | Sussex Artists, till 11/3; *Penwith Society of Arts, 19/4—10/5 |
| Brighton | Art Gallery | *Arts Council Collection, Part IV. Since the war; till 29/3; Eskimo Art, till 5/4 |
| Bristol | City Art Gallery | *Contemporary Prints, till 15/3 |
| Buton | King's School | *Book Illustrations; *S. W. HAYTER, 3—24/5 |
| Cambridge | Arts Council Gallery Fitzwilliam Museum Heffer Gallery | JOHN DOWNMAN, portrait drawings, till 30/4 Oxford and Cambridge Art Exhibition |
| Cardiff | Howard Roberts Studio and Gallery National Museum of Wales | TRANQUILO MARANGONI, wood engravings *The Impressionist Tradition, till 5/4; Japanese 19th Century Watercolours, till 19/4 Old Masters from the National Loan Collections Trust, till 5/4 |
| Cheltenham | Art Gallery | MARION ADAMS, paintings and drawings, till 25/3 |
| Derby | Art Gallery | *Drawings from the De Pass Collection, till 1/3 Eastbourne School of Art, till 30/3 |
| Dudley | Central Library | 5 Modern Watercolour Painters, till 19/4 |
| Eastbourne | Towner Art Gallery | National Exhibition of Children's Art, till 2/4; Soviet Graphic Art, 29/3—26/4 |
| Gateshead | Shipley Art Gallery | *S. W. HAYTER, 5—19/4 |
| Glasgow | Art Gallery, Kelvingrove | A. I. A. Travelling Exhibition, till 8/3 |
| Gloucester | College of Art | *Japanese 19th Century Watercolours from the Collection of F. Tikotin |
| Kidderminster | Art Gallery | *S. W. Hayter, till 29/3 |
| Leicester | Museum & Art Gallery | British, Dutch and Italian Masters Modern Israel Painting, till 12/4 |
| Liverpool | College of Art | MICHAEL FUSSELL, till 2/4; SHELLA FELL, paintings, 14/4—10/5 |
| London | Agnew & Son, Ltd. Arts Council Beaux Arts | Recent Acquisitions for Art Museums of Israel MICHAEL CARDEW, stoneware pottery; Far Eastern Art |
| | Ben Uri Berkeley | Japanese Ink Painting |
| | The British Museum | Old Dutch and Flemish Masters |
| | Alfred Brod Cooling | COUNT RABEN, paintings, till 8/3; 19th Century Genre Painting |
| | Crafts Centre | HAMADA, pottery, till 5/4 |
| | Crane Kalman | MAURICE BLOND, recent paintings, till 31/3; HENRYK GOTLIB, from 10/4 |

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| Drian | CLEMENTE, twenty-four paintings; TAYLOR, sculpture, CHAPIN, PASS, paintings, 8—25/4; MORRIS JADOT, 28/4—17/5, also MINNA CITRON |
| Engel H. Terry | Paysages de France. XIX Century Paintings, till 15/3 |
| Everyman Foyer | ROY TURNER DURRANT, till 3/3; DAVID KOSTER, lithographs |
| Folio Society | Kingstone School of Art, graphic design, till 28/3; PAUL HOGARTH, watercolours, till 2/5 |
| Foyles | The Alphabet. Origin and Development, till 8/3; TRUDA PAMET, 10—26/4 |
| Galerie de Seine | KEITH SUTTON, paintings, till 8/3; UNA PAINE, till 3/4 |
| Galerie Pierre Montal | SALA RUSSOTA, paintings, till 3/4; Paintings of Provence, till 3/5 |
| Gallery One | ALEXANDER WEATHERSON |
| Gimpel Fils | PETER LANYON, recent works, till 29/3; ROBYN DENNY, paintings, April |
| Hammersmith Art Gallery | Works by Students of Durga Lal School |
| Hanover | MARLOW MOSS, sculpture and paintings, till 4/4; TANCREDI, paintings, 9/4—2/5 |
| Eva Hauser | LESLIE DYER, paintings, till 12/4 |
| Imperial War Museum | HENRY LAMB, paintings and drawings |
| I. C. A. | ROGER HILTON, till 8/3; Pictures from the E. J. Power Collection, till 19/4; ASGER JORN, 23/4—24/5; TRYGGVADOTTIR, collages, 10/4—10/5 |
| John Barnes | LOTTIE REIZENSTEIN, till 3/3 |
| Arthur Jeffress | RICHARD BEER, paintings, drawings and etchings, till 3/4 |
| Lefevre | 20th Cent. French Paintings, till 3/4; DEGAS, monotypes and pastels |
| Leicester Galleries | ALAN REYNOLDS, paintings and watercolours, CHENG-WU FEI, watercolours, till 27/3 |
| Lords | VERE WHITE and TRYGGVADOTTIR, paintings. ANTHEA ALLEY, sculpture; Modern French and English |
| Marlborough Fine Art | JUAN GRIS, till 22/3; LUCIAN FREUD, paintings, MARTIN FRISHMAN, drawings, from 24/3; PAUL SIGNAC, 17/4—24/5 |
| Matthiesen Gallery | GWEN JOHN, till 8/3; MARCEL CARDINAL, from 10/4 |
| New Vision Centre | "Free Painters" Abstract Open Exhibition, till 8/3; DEREK MIDDLETON and IAN STEPHENSON, paintings, till 29/3; Ross Hickling, Harry Lord, Scott Dobson and Bill Smith, paintings, 1—19/4; BRYN JONES and KARL WESCHKE, 22/4—10/5 |
| Obelisk | Eileen Agar, Bruno Pulga, Baj, Darryl Hill, Rotella; NEIMAN, paintings, and sculpture by Moore, Epstein and others |
| O'Hana | SUMI, "Impressions of Travels", till 30/3; 19th and 20th C. French Masters; PAUL MAZE, 50-Year Retrospective, 8/5—10/6 |
| Piccadilly | Mixed Show |
| Red Lion | FRANCIS PETER, till 11/3; Julian Somers, Frederick Crooks, John Gilbe, till 15/4 |
| Redfern | Patrick Heron, Derwent Lees, Paul Olds, and the Abstract Influence; "The Christian Vision", and WILLIAM HENDERSON, paintings, till 26/4 |

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| sculpt- MORRIS | Roland Browse & Delbanco | NORMAN ADAMS, oils and watercolours, AUSTIN WRIGHT, sculpture and drawings, till 4/4; Modern French Pictures, from 10/4 |
| gs, till | Royal Academy of Arts | Winter Exhibition, "The Age of Louis XIV", till 9/3; The Paul Oppé Collection, till 1/6 |
| OSTER, | R. B. A. Galleries | Young Contemporaries, till 12/3; A. I. A. Anniversary, till 23/4 |
| III 28/3; | Royal Institute of British Architects | Photographs of "Spanish Castles", and One Hundred Years of American Architecture, till 22/3 |
| III 8/3; | Royal Institute Galleries | National Society of Painters, Sculptors, Engravers, till 4/3; R. I. of Painters in Watercolours and Society of Miniaturists, till 29/4 |
| PAINE, | St. George's Gallery | MERLYN EVANS, till 5/3; PETER PERI |
| ngs of | South London Art Gallery | "Fact and Idea", selected by Mervyn Levy, till 22/3 |
| ROBYN | The Spread Eagle | ELIZABETH HEPWORTH, paintings, till 30/4 |
| till 4/4; | Tate Gallery | The Permanent Collection; JOSEPH WRIGHT OF DERBY, 11/4—18/5 |
| e E. J. | Arthur Tooth | Today and Yesterday, till 8/3; French Painters of Today; DUBUFFET, recent paintings, 29/4—23/5 |
| N, 23/4 | Trafford | PHILIPPE JULLIAN, till 3/4; Contemporary paintings |
| 10/5 | Victoria and Albert Museum | Hildbrugh Memorial Exhibition, till 30/3; American Prints, till 7/4; Finnish Rugs, till 4/5 |
| chings, | Waddington Galleries | JACK B. YEATS (1871—1957), later paintings |
| DEGAS, | Walkers Galleries | Medical Art Society, from 13/2; Pamela Thalben Ball, Gordon Whatman, Phyll Nunn, from 11/3 |
| colours, | Whitechapel | ROBERT COLQUHOUN, retrospective of 1940—1958, 26/3—11/5 |
| ntings. | Wildenstein | SIMON-LEVY, paintings, till 22/3; Permanent Collection |
| h and | Zwemmer | Lithographs, Braque, Miro, Chagall, Picasso, paintings by Francis Bott, Bore, Christoferou |
| ntings, | Manchester College of Art | *Book Illustrations by members of the Society of Industrial Artists, 12/4—3/5 |
| PAUL | Newcastle-upon-Tyne Laing Gallery | *Northern Art Societies, till 29/3 |
| , from | Univision Gallery | JOHN CRISP, paintings, till 5/4 |
| till 8/3; | Norwich Castle Museum | *Drawings from the Alfred De Pass Collection, till 29/3 |
| paint- | Oxford Ashmolean Museum | LEONID PASTERNAK, paintings and drawings, from 14/4 |
| Scott | Sheffield Graves Art Gallery | ERIC RAVILIOUS, water colours, designs, engravings |
| BRYN | Stoke-on-Trent Art Gallery | *After Impressionism, till 22/3; *The Impressionist Tradition, 12/4—3/5 |
| otella; | Swansea Glynn Vivian Art Gallery | *Contemporary Welsh Painting and Sculpture, till 22/3 |
| re, Ep | Wakefield City Art Gallery | ALAN DAVIE, till 30/3 |
| th and | Warwick County Museum | *Book Illustrations by members of the Society of Industrial Artists, 10—31/5 |
| 0-Year | Washington Old Hall | *Contemporary British Lithographs, 31/3—12/4 |

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| Amersfoort | A. G. Huls | Arts and Crafts, till 13/4; COBA IDSERDA, 18/4—5/5 |
| Amsterdam | Museum Fodor Stedelijk Museum | HAN HULSBERGEN, sculpture, till 17/3 Dutch watercolours, till 1/4; Group Espace, till 13/4; A. HEYBOER, etchings, till 13/4; LIPCHITZ, till 5/5; Pottery of MEINDERT H. ZAALBERG, till 13/4; "Art et Architecture": André Bloc, C. Parent, C. Perriand |
| Arnhem | Tropenmuseum Gemeentemuseum | Arts in medicine, till 1/5 Old Japanese Folk Art, till 31/3; Harry Disberg, M. C. Escher, Wout van Heusden and Harry van Kruiningen, graphic work, till 14/4; The Heldring Collection, 6/4—1/6; SUZE ROBERTSON, 3/5—16/6; FRITZ ESCHAUZIER, 26/4—19/5 |
| Breda | De Populier Cultureel Centrum De Beyerd | JAN HARTOGH, drawings and lithographs, till 21/4; J. HAAK, April; A. BEEFTINK, May The Tony Herbert Collection, till 30/3; Japanese Folk Art & Prints, till 5/5; KEES VERWEY, 10/5—16/6 |
| Delft | Het Prinsenhof | "Contour", till 27/5; Surinam Folk Art, till 28/4 |
| Ede | Bergpoort | "What was Rembrandt like?" till 21/3 |
| Eindhoven | Stedelijk van Abbe Museum | PAUL CITROEN, drawings, till 24/3; ROUAULT, The Miserere, till 24/3; PATRICK BAKKER (1910—1932), till 24/3; SUZE ROBERTSON, paintings and drawings, till 5/5 |
| Enkhuizen | Krabbendans | RO MOGENDORFF, till 18/4 |
| Enschede | Zulderzeemuseum | GLORIE VAN HINDELOOPEN, till 1/11 |
| Gouda | Rijksmuseum Twenthe | Arts & Crafts |
| Groningen | Stedelijk Museum | Prints, till 21/4 |
| The Hague | Museum voor Stad en Land | ROUAULT, till 20/4; PATRICK BAKKER, till 20/4; Modern Art of Oldenburg, 17/5—15/6 |
| | Gemeentemuseum | The Age of Shakespeare, till 31/3; International Photo Exhibition, till 23/3; LE CORBUSIER, architecture, till 31/5; W. J. ROZENDAAL, 26/4—8/6 |
| | Zuiderpark H. B. S. | Japan in Art, till 31/3 |
| | Museum voor het Onderwijs | Glass and Crystal, Summer |
| | Panorama Mesdag | Dutch Artists, till 13/4 |
| | G. Cramer | Recent Acquisitions (Paintings, Sculpture, Prints), 15/4—through June |
| | Kunsthandel Nieuwenhuizen | French 19th Century Art, till 5/4 |
| | Segaar | Hannie Bal, Mengels, Jos van den Berg and Van der Veen, till 17/4 |
| | Haagse Kunstkring | JEANNE BIERUMA OOSTING, till 18/4 |
| | Kunstzaal Plaats | Van Dijk, F. de Haas, I. Fraissinet, till 1/5 |
| | Vrije Academie | WILLEM VAN DEN BERG, till 30/4 |
| Laren | Singer Memorial Museum | KEES SCHRIKKER, sculpture and ceramics, till 21/4 |
| | Hamdorff | BAKKER KORFF, till 15/4; KEES VERWEY, till 14/4; Dutch Portraits of our Time, 13/6—1/9; PIETER GERAEDTS, 26/4—27/5 |
| Leiden | Stedelijk Museum De Lakenhal | SIERK SCHRÖDER, till 24/3; GABY BOVELANDER, till 24/3; CAREL WILLINK, paintings, E. LUCKER, etchings, TOON HEYMANS, till 5/5 |
| Nijmegen | Waggebouw | JACQUES LIPCHITZ, 17/5—21/7, also 19th and 20th century sculptors' drawings |
| Otterlo | Kröller-Müller Museum | |

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| Roermond | Hendrik Luyten—Dr. Cuypers Museum | JEANE GROENENDAAL, till 24/3 |
| Rotterdam | Museum Boymans | Middle and Far Eastern Art from the Blerens de Haan Collection, March; JAN VAN HEEL, paintings and gouaches, till 27/4; NAUM GABO, sculpture, paintings and drawings, 12/4—19/5; H. GOLTZIUS, 23/5—15/7 |
| | Museum voor Land- en Volkenkunde Bouwcentrum 't Venster Kunstkring | African, New Guinean and Tibetan art, till 1/7 Architecture exhibition, 19/5 till September WIM GERRITSEN, drawings, till 11/4 Young British Painters, arranged by The British Council, March |
| Schiedam | Stedelijk Museum | GERRIT BENNER, till 20/4 |
| Utrecht | Centraal Museum | RIETVELD: Contributions to the renewal of architecture, 11/5—10/8 |
| Vlissingen | Stedelijk Museum | "What was Rembrandt like?", May |
| Italy | | |
| Alessandria | La Magliolina | GUTTUSO, paintings and drawings, till 19/3 |
| Bari | Galleria Piccinni | CARLO MARCANTONIO, paintings, till 12/2 |
| Bologna | Circolo Artistico | REZIO BUSCAROLI, paintings and drawings, till 16/1; SAVINO RAIMONDI, till 29/1 |
| | Galleria del Circolo di Cultura La Loggia | 23 figurative painters, till 27/1 Ruggeri, Saroni, Soffiantino, paintings, till 14/2; BIGIARINI, till 26/2; BIROLI, till 12/3 |
| Brescia | Galleria Alberti | MARTINO DOLCI, till 6/2; VALERIO ROMANI ADAMI, paintings, till 20/2; GASPARINI, paintings, till 6/3; STAGNOLI, drawings, till 20/3 |
| Cortina d'Ampezzo | Circolo artistico | 13 Venetian Etchers, till 10/3 |
| Ferrara | Galleria Cosmé Galleria Montanari | ANTONIO FASAN, till 14/3 G. Maini, A. Magri, A. Orlando, N. Orsatti, A. Zucchini, paintings, sculpture, engravings, till 28/2 |
| Firenze | Galleria Il Fiore L'Indiano Galleria La Permanente | SILVIO LOFFREDO, till 20/2 MARIO FALLANI, paintings, till 19/3 PAUL GUIRAGOSSIAN, till 24/1; The masters and contemporary painters of Tuscany, till 3/2; MARIO CACIOTTI, paintings, till 13/2 |
| | Galleria Spinetti La Strozzi La Vigna Nuova | MARIO BEUCCI, paintings, till 29/1; MARIO BUCCI, paintings, till 15/2 Drawings and engravings, February FRANCESCA MINELLONO, monotypes, till 19/3 |
| Genova | Galleria Rotta | ANDREA BELLI, paintings, till 27/1; EMILIO VITALI, paintings, till 9/2 |
| | Galleria San Matteo | RENATO LAFFRANCHI, till 1/2; MARIO ARCURI, paintings, till 30/2 |
| | Capanna dell'Acquasola | GIAN BARGONI, till 28/2 |
| Ivrea | Cent.o Culturale Canavesano | VIVIANI, graphic works, February; OSVALDO LICINI, paintings; EGIDIO BONFANTE, graphic work, till 9/3 |
| La Spezia | Galleria Mazzoni | PINETTA GIACHINO, till 2/2 |
| Legnano | Galleria del Grattacielo | ALBERTO MORETTI, till 1/2; VINICO BERTI, paintings, till 1/3 |

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| Livorno | Bottega d'Arte | GIULIO GHELARDUCCI, till 31/1; MARIO GUIDO TANZI, till 14/2; GIANNA PARODI VISALLI, paintings, till 28/2; GASTONE BREDDO, paintings, till 21/3 |
| | Casa della Cultura Galleria Cocchini | Contemporary Slovenian artists, from 15/2 Bartolini, Berti, Cermassi, Chevrier, Nigro, Peruzzi, till 6/2 |
| | Galleria Giraldi | GIORGIO de CHIRICO, paintings, through January; LISA MONTESSORI, till 7/2; SANTE MONACHESI, February |
| Lucca | Galleria La Pantera | LUPORINI, MALATO, SERGI, POSSENTI, paintings, till 27/2 |
| Messina Milano | Il Fondaco Centro Artistico San Babila | AGATA PISTONE, paintings, from 23/2 GEMMA RICCARDI, drawings, till 5/2; G. RUBERTI, till 19/2 |
| | L'Annunciata | GIANNI MOLteni, paintings, till 24/1; Bellandi, Francesconi, Schiavocampo, paintings, till 7/2 |
| | Galleria Apollinaire | C. BRYEN, paintings, through December; BERNARD CHILDS, JOE DOWNING, JOHN KOENIG, through February; FAUTRIER, drawings and tempera paintings, till 2/3; SCHNEIDER; M. ORTIZ BERROCAL, sculpture, June |
| | Galleria dell'Arlete Galleria Barbaroux | MARIO DAVICO, paintings, from 1/2 RAYMOND ISRAEL, paintings, till 30/1; ANITA MUSIO DOMPÉ, paintings, till 14/2; ANGELO FERRARI, paintings, till 27/2; LUISA PREMUDA, paintings, till 14/3 |
| | Galleria Bergamini | AURELIO CAMINATI, paintings, till 7/2; ALBERTO SUGHI, till 21/2; M. CERETTI, paintings, till 7/3; S. LUPORINI, from 8/3 |
| | Galleria Blu | HODAKA YOSHIDA, monotypes and engravings, through January; F. GAROLLI, sculpture, till 2/3; MARIO PRASSINOS; DOVA |
| | Galleria Bolzani Galleria Calrola | CARLO PERINDANI, paintings, till 30/1 GOLIARDO PADOVA, paintings, till 27/1; GIACOMO PREVOSTO, paintings, till 24/2; VERNIZZI, till 12/3 |
| | La Colonna Galleria Gavioli | BORGONZONI, till 27/4 GIUSEPPE COLOMBO, paintings, till 10/2; ANTONIO, PAVONE, paintings, till 20/2; RAOUL CEDIA, till 2/3 |
| | Galleria del Grattacielo | LUIGI VERONESI, paintings, till 8/2; Tapestries of Spörling, Bloc, Reggiani, Jarema, till 8/3; RENATO BUSSI, paintings, till 18/3; JEAN DEYROLLE, till 22/3 |
| | Galleria del Milione | VASCO BENDINI, paintings, till 25/1; PIERO SADUN, paintings, from 30/1 |
| | Galleria Montenapoleone | GIUSEPPE DE SANGRO, paintings, from 18/1; FRANCO FLARER, paintings, till 6/2; AMEDEO RENZINI, paintings, till 6/2; NIKOS KESSANLIS, paintings, from 7/2; L. B. VALCARENGHI and L. MARASCALCHI, till 2/3 |
| | Galleria del Naviglio | ROBERTO CRIPPA, paintings, till 24/1; JEAN DUBUFFET, paintings, till 14/2; A. POMODORO, sculpture, till 24/2; PERILLI; FRANZ KLINE, till 28/3; Burri, Capogrossi, Crippa, Fontana, Scanavino, April |

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| GUIDO paint- gs, till | Galleria delle Ore | ERNESTO TRECCANI, paintings and drawings, from 8/2; F. FARULLI, till 7/3 |
| | Galleria Pater | RAIMONDO PUCCINELLI, sculpture, from 18/1; GUIDO CHITI, paintings, from 1/2; ANGELO CAPELLI, from 1/3 |
| o, Pe- | Galleria Ranzini | BRUNO degli INNOCENTI, till 7/2; ETTORE ROCHE, paintings, till 21/2 |
| n Jan- ONA- | Galleria San Fedele | TRENTO LONGARETTI, paintings, till 31/1; RINALDO PIGOLA, paintings, till 14/2; GUIDO DI FIDIO, sculpture, till 14/2; BOLDRINI, till 28/2; MONTI, till 14/3 |
| tings, | Galleria Selezione | K. SAMOS, paintings, till 14/2; ALTOMARE, till 28/2; F. MISSAGLIA, paintings, till 28/2; TILDE POLI, paintings, till 14/3; MARIO CIUCCI, till 14/3; LEONARDO MARIANI, till 14/3; ADRIANO PARISOT, paintings, till 14/3; PIPI CARRARA, sculpture, till 14/3; ENZO VENTURELLI, Architecture for the Nuclear Age, 1-15/6 |
| BERTI, | Galleria Spotorno | ENRICO GAUDINO, paintings, drawings and engravings till 18/2; Cavalli, Della Torre, C. Olivieri |
| landi, /2 | Galleria Totti | ROCCO BORELLA, paintings, till 13/2; EVA ROCCA, till 5/3 |
| BER- ENIG, and ORTIZ | Galleria Vinciana | GIORGIO SANDI, paintings, till 6/2; DOLENCIO BALBI, paintings, till 18/2; GIULIO CANTONI, paintings, till 28/2; Old and Modern Paintings; ADA M. BUTI, paintings, till 1/4 |
| ANITA NGELO UDA, | Modena La Saletta | RENATO BIROLI, paintings, till 7/1; ILARIO ROSSI, paintings, till 21/1 |
| ERTO 1 7/3; | Napoli Galleria Medea | 13 Italian painters, till 14/2 |
| yings, 1 2/3; | Galleria Mediterranea | CARLO STRICCOLI, paintings, till 26/1 |
| | Galleria San Carlo | ANIELLANTONIO MASCOLO, sculpture and engravings, from 18/1; LUIGI CRISCONIO, paintings, from 1/2 |
| GIA- NIZZI, | Padova Galleria La Chiocciola | Paduan artists, paintings, sculpture, drawings and metal work, till 7/2; E. SCHIAVINATO, paintings, till 7/3; MENEGHESSO, till 21/3 |
| NTO- EDIA, | Palermo Galleria Fiaccovio | BRUNO CARUSO, paintings, till 28/1 |
| es of IATO e, till | Pistoia Sala Ghibellina | Contemporary Slovenian art, till 8/2 |
| IERO | Roma L'Attico | FILIPPO MARIGNOLI, paintings, till 7/2; BENDINI, till 28/2; RASPI, paintings, March; CASOTTI, April |
| 18/1; EDEO NLIS, and | Galleria Allibert | R. M. de ANGELIS, paintings, till 30/1; PRIMO POTENZA, paintings, till 12/2; SANTE MONACHESI, paintings, till 22/2; E. ASSENZA, sculpture, till 6/3; P. MELECCHI, till 18/3 |
| DU- ORO, 28/3; vino, | Galleria La Bussola | SPAZZAPAN, paintings, till 22/1; MARIO SIRONI, paintings, from 11/2; F. ASSETTO, from 5/3 |
| | Galleria Il Camino | ANNELLA FABRO, DIDI CASALE, paintings, till 14/2; W. LAZZARO, paintings |
| | Galleria La Cassapanca | SPARTACO ZIANNA, paintings, till 12/2; WILLIE APAP, till 5/3 |
| | Galleria del Palazzo delle Esposizioni | ALBERTO SALIETTI, till 28/2 |
| | La Finestra | 6 19th Century Masters, till 15/3 |
| | Galleria La Fontanella | ANTONIO VANGELLI, paintings, till 30/1; LINO CHIANESE, ceramics, till 9/2; CAURI, paintings, till 19/2; O. R. MACHIAVELLI, paintings, till 16/3 |

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| | Galleria La Medusa | FRITZ WINTER, paintings, till 30/1; ORTIZ BERROCAL, sculpture, March—April |
| | Galleria La Marguttiana | VINCENZO BIANCHINI, drawings, till 8/2; GERDA KREUTZER, paintings, till 12/3 |
| | Galleria Nazionale d'Arte Moderna | ROBERTO MELLI, Memorial Exhibition, from 29/1; JACKSON POLLOCK |
| | Galleria dell'Obelisco | DEREK HILL, paintings, till 15/1; NICOLA SIMBARI, paintings, till 24/1; ALBERTO UNGARO, sculpture, from 25/1; TAMBURI, paintings, from 4/2; SANMINIATELLI, drawings from 26/2; GYORGY KEPES; LAPAYESE; FRANCIS BACON |
| | Galleria San Marco | GIUSEPPE SPIRITO, paintings, till 29/1; LINDA RICCONI FERRARI, paintings, till 8/2; KARPO TCKIRAKHOFF, from 10/2 |
| | Galleria San Sebastiano | TARQUINIO, paintings, till 15/1; ERIKA LOEB, paintings, till 28/1; WILLIAM PARR, paintings, till 8/2; PAOLO CACCIA DOMINIONI, illustrations, till 22/2; G. PASSERONI, paintings, till 9/3; BURRI |
| | Galleria Schneider Il Segno | 1957—58 Fulbright Fellowship Winners, till 31/3 CLAIRE FALKENSTEIN, paintings, till 15/3; F. MICHELIC, till 12/4 |
| | Galleria Selecta | ANTONIO SANFILIPPO, paintings, till 30/1; ROBERTO FASOLA, paintings, till 18/2; A. and P. CASCELLA, till 7/3 |
| | Galleria La Tartaruga | MIGUEL OCAMPO, paintings, from 7/1; FRANZ KLINE |
| | Il Torcolliere | BRAQUE, graphic works, from 7/3 |
| | Galleria Zanini | MASSIMO CAMPIGLI, paintings, from 13/2 |
| | Dello Zodiaco | Campigli, Carrà Casorati, De Chirico, Manzù, Morandi, Sironi, from 15/2 |
| Rovereto | Galleria Delfino | ATTILIO ALFIERI, paintings, till 16/3 |
| Taranto | Galleria Taras | Figurative artists group show, till 19/1 |
| | Studio d'Arte «Due Mari» | LUIGI SERVOLINI, etchings, till 20/2; Carrino, Guido, Maiolino, drawings |
| Torino | Associazione Arti Figurative | Assetto, Carena, Cherchi, Galvano, Garelli, Levi Montalcini, Mastrolanni, Spazzapan, Rosso, from 5/2; SPAZZAPAN, from 4/3 |
| | Galleria Galatea | FRANCIS BACON, paintings, till 10/2; N. GALANTE, paintings, till 28/2; DOVA, till 14/3 |
| | Galleria Fogliato | Ottocento painters, till 9/2 |
| | Galleria Il Prisma | ERICH KELLER, ink drawings, till 20/2 |
| Trento | Centro Culturale F.lli Bronzetti | RENZO SOMMARUGA, graphic works, till 8/2; P. PARIGI, woodcuts, till 8/3 |
| Treviso | Galleria del Libraio Galleria La Scaletta | EDOARDO DEVETTA, till 31/1 LUIGI COBIANCO, paintings, till 15/2; N. TOMMASINI, paintings, till 15/3 |
| Trieste | Gall. Casanuova | FRANCO BATAACCHI, paintings, till 13/3 |
| Udine | Galleria del Girasole | ENRICO DE CILLIA, paintings, till 31/1; CESARE MOCCHIUTTI, drawings, till 13/2; 12 German artists, graphic show, till 14/2; L. Riccobon, L. Giovannella, H. Prekop, F. Fumolo, paintings and sculpture, till 28/2; NINO PERIZI, paintings, till 15/3 |

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| BERRO- | Venezia | Galleria del Cavallino | BICE LAZZARI, paintings, till 31/1; ENRICO PAR- NIGOTTO, sculpture, till 10/2; PAOLA MAZZETTI, paintings, till 20/2; JEF VERBRAK, till 3/3; JORGE PIQUERAS, till 12/3 |
| GERDA | | Bevilacqua La Masa | BEPI LONGO, paintings, till 7/3 |
| om 29/1; | | Galleria S. Giorgio | Beltrame, Dinon, Lucchesi, Mainella, Pomaro, till 31/1; WALTER WABERSICH, paintings, till 14/2; Batacchi, Candiani, Coletti, Gracis, Springolo, Tommasini, paintings, till 28/2; A. GUAZZO-CRE- PET, paintings, till 14/3 |
| MBARI, ulpture, ; SAN- KEPES; | | Galleria San Stefano | Etchings by Bartolini, Campiglli, Carrà, Cesetti, De Chirico, Guld, Santomaso, Semeghini, Viviani, till 5/2; DEVETTA, paintings, till 10/3 |
| LINDA KARPO | Verona | Galleria La Cornice | FRANCESCO ARDUINI, paintings, till 31/1; Nevio Bedeschi, Marcello Bonani, paintings, till 10/2; ONICE, till 21/2 |
| LOEB, intings, illustrat- till 9/3; | Luxembourg | | |
| 31/3 F. MI- | Luxembourg | Galerie Horn | LIANE GRABOWSKY, paintings and drawings; contemporary watercolours and prints, till 15/3; SOLANGE BERTRAND, paintings, till 31/3 |
| 1; RO- and P. | Switzerland | | |
| FRANZ | Ascona | La Cittadella | A. KUMMER, till 18/4 |
| Manzù, | Basel | Kunsthalle | The Family of Man, till 7/4; The Cavellini Collec- tion, till 17/4; JACKSON POLLOCK, also Young American Artists, 19/4—26/5 |
| Carrino, | | Kunstmuseum | New acquisitions of the Print Cabinet, till 13/4 |
| il, Levi | | Gewerbemuseum | Newspaper exhibition, till 4/5 |
| y, from | | Museum für Völkerkunde | Religious Images of New Guinea, till 31/3 |
| I. GA- | | Galerie Beyeler | African Negro Masks and Sculpture, till 15/3 |
| | | Galerie d'Art Moderne | Young German artists, till 13/3; WALTER BODMER, till 17/4; MATHIEU, 19/4—15/5 |
| | | Atelier Riehentor | Group 48, till 1/4 |
| | | Galerie Bettie Thommen | HANS R. SCHIESS, till 31/3 |
| | | Galerie Stürchler | Swiss painters, till 23/3 |
| | Bern | Kunstmuseum | ALFRED SISLEY, till 13/4 |
| | | Kunsthalle | ERNST KREIDOLF, ADOLF TIECHE, till 23/3; CUNO AMET, till 4/5 |
| II 8/2; | | Galerie Anlikerkeller | LUIGI CRIPPA, through March |
| TOM- | | Galerie Aurlga | STAN, till 3/4; EGBERT MOEHSNANG, 10/4—10/5 |
| | | Galerie 33 | JEAN BAIER, till 13/3; LOTHAR QUINTE, KURT FRANK, till 3/4; M. PRACHENSKY and A. RAINER, 11/4—1/5 |
| ESARE | | Galerie Verena Müller | RUDOLF ZENDER, till 3/4; TRUDI SCHLATTER and MAX HERZOG, 26/4—23/5 |
| n art- | | Galerie Spitteler | HANS JAUSLIN, till 10/4; WALTER MEIER, 17/4—8/5 |
| L. Glo- | | Klipstein & Kornfeld | HANS FISCHER, till 15/3 |
| s and | Chur | Kunsthau | RUTH STAUFFER, FRED STAUFFER, till 13/4 |
| s, till | Genève | Musée d'Art et d'Histoire | Roumanian Folk Art, till 13/4; Schools of Art, 26/4—11/5 |

| | | |
|--------------------------|--|---|
| | Musée Rath | Swiss Society of Painters, Sculptors and Architects, till 30/3; The Family of Man, 19/4—26/5 |
| | Athénée | ELLISIF, till 27/3; ALEXANDER ROCHAT, 29/3—24/4; HUMBLLOT, 26/4—14/5 |
| Glarus | Galerie Motte | CHAPELAIN-MIDY, till 30/3; CALMETTE, till 18/4 |
| Lausanne | Kunsthau | CHRISTINE GALLATI, till 4/5 |
| | Galerie Paul Vallotton | Geneva painters, till 15/3 |
| | Galerie des Nouveaux Grands Magasins S. A. | |
| | Lion d'Or | ITIN, till 19/3; VILATO, 12—30/4 |
| Le Locle | Musée des Beaux-Arts | WERNER FREI, paintings, till 14/3 |
| La Chaux-de-Fonds | Musée des Beaux Arts | FRITZ JEANNERET, till 23/3 |
| Lucern | Kunstmuseum | CH. BARRAUD, retrospective exhibition, till 23/3 |
| Neuchâtel | Galerie des Amis des Arts | E. COGHUF, P. MOILLIET, till 20/4; MAX HUNZIKER, 4/5—8/6 |
| Payerne | Galerie Véandre | L. Grounauer, E. Ruckli-Stoecklin, K. Schlageter, till 30/3 |
| St. Gallen | Kunstmuseum | LEO ANDENMATTEN, till 30/3 |
| | | WERNER BISCHOF, photographs, till 4/5; VARLIN, 11/5—22/6 |
| Schaffhausen | Museum zu Allerheiligen | ALFRED KUBIN, till 7/4; ROBERT WEHRLIN, 13/4—1/6 |
| Thun | Kunstsammlung | GEORGES ITEM, MARCO RICHTERICH and LERMITE, till 16/3 |
| Winterthur | Kunstmuseum | RAOUL DUFY, till 4/5 |
| | Galerie ABC | HEINZ KELLER, till 29/3; BERNARD BUFFET, April |
| Zug | Galerie Seehof | HENRI SCHMID, till 31/3; HANS RUDI SIEBER, April |
| Zürich | Kunsthau | "Rome as seen by Ingres", till mid-April |
| | Kunstgewerbemuseum | Constructivist Graphic Works, till 6/4; Work of Kunstgewerbeschule Students, till 6/4; New Mexican Architecture |
| | Graphische Sammlung ETH | J. B. FISCHER VON ERLACH, till 23/3 |
| | L'Art Ancien | MAX PECHSTEIN, early watercolours and drawings, till 17/5 |
| | Galerie Beno | WERNER WITSCHI, till 1/4; ROBERT PIPPAL, 23/4—13/5 |
| | Galerie Läubli | ADOLF HERBST, till 22/3; KARL HOSCH, till 12/4; ROSINA VIVA, paintings, 14/4—3/5 |
| | Neumarkt 17 | ROLF MUMPRECHT, till 10/4 |
| | Galerie Palette | WALTER GRAB, till 8/4; Gouache exhibition chosen by Herta Wescher, 11/4—6/5 |
| | Orell Füssli | HANS BERGER, till 15/3; ALEXANDRE BLANCHET, till 26/4 |
| | Galerie Neupert | ERNST STUECKELBERG (1831—1903), till 15/4 |
| | Galerie Au Premier | IMRE REINER, till 29/3 |
| | Rotapfel | EDUARD SPOERRI, till 5/4; ARNOLD BRUGGER, 14/4—14/5 |
| | Henri Wenger | Masters of Contemporary Graphic Art, till 30/4 |
| | Wolfsberg | CUNO AMIET and HERMANN OBERLI, till 29/3; FRITZ ZBINDEN and PHAM THUC CHUONG, 10/4—3/5 |

UNITED STATES CALENDAR

(Note: All exhibitions marked with an asterisk are circulated by The Smithsonian Institution.)

| | | |
|---------------------|---------------------------------|---|
| Akron | Art Institute | 19th Century American Painting, till 16/3; *Two Finnish Craftsmen, till 16/3; Collectors' Items, till 20/4 |
| Andover | Phillips Academy | *Burmese Embroideries, till 22/4 |
| Atlanta | High Museum | *GEORGE BELLOWES, prints and drawings, till 22/4 |
| Baltimore | Museum of Art | Maryland Artists, 26th Annual Exhibition, till 23/3; Prints by Manet and Delacroix, till 31/3; Wurtzberger Collection of African, Oceanic and pre-Columbian art, in the Museum's new Primitive Arts Gallery, opening March 15 |
| | Walters Art Gallery | Etruscan art exhibition, till 4/5 |
| Cleveland | Howard Wise Gallery | *Nature Forms in Art: paintings by ETHEL EDWARDS, AUGUSTUS PECK, IVAN MOSCA, till 20/4; WILLI BAUMEISTER, FRITZ WINTER, E. W. NAY, from 20/4 |
| | | *Chinese Ivories, 1—29/5 |
| Columbus | Museum of Arts & Crafts | *Swedish Rock Carvings, 5—25/5 |
| Coral Gables | Lowe Art Gallery | The Three Great Centuries of Venetian Glass (1400—1700), 20/5—28/9 |
| Corning | Museum of Glass | *60 Swedish Books, 4—25/5 |
| Corvallis | Oregon State College Library | |
| Coshocton | Johnson-Humrickhouse Museum | *Religious Banners, 15/5—30/6 |
| Dallas | Museum of Fine Arts | *SIR WINSTON CHURCHILL, paintings, 29/5—11/6 |
| Detroit | Institute of Arts | The Pennsylvania Academy of Fine Arts 153rd Annual Exhibition of American Painting and Sculpture, till 13/4 |
| | | *Designed in Holland, 6—27/4 |
| Edinboro | State Teachers College | *European Glass Design, 13/4—3/5 |
| Grand Rapids | Public Museum | *Contemporary German Prints |
| Granville | Denison University | *Swiss Peasant Art, till 13/4; Masterpieces from the Atheneum Collection (recently exhibited at Knoedler's, New York, and the Ringling Museum, Sarasota), 23/4—1/6; HYMAN BLOOM, drawings, till 30/3 |
| Hartford | Wadsworth Atheneum | *60 Swedish Books, till 22/4 |
| | | *The Austrian Book, till 22/4 |
| Helena | Public Library | |
| Iowa City | University of Iowa | *A Century of City Views, till 13/4 |
| Kansas City | William Rockhill Nelson Gallery | *Japanese Fish Prints, 6—27/4; *Good Design in Switzerland, 18/5—8/6 |
| Kent | Kent State University | WILLIAM KEITH, paintings, till 10/4; WALTER BOCK, paintings, till 20/4; FRED HOLLE, paintings and drawings, 23/4—25/5; *Tessal Exhibition, 10/5—10/6 |
| La Jolla | Art Center | DEGAS, till 6/4 |
| | | JAMES JARVAISE, paintings, March; Loan Exhibit of American paintings, April; J. P. JONES, May |
| Los Angeles | County Museum | JAMES FORSBERG, paintings March; GIOVANNI PONTINI, April |
| | Landau Gallery | *Swiss Peasant Art, 1—22/5; *Indian Paintings from Rajasthan, 5—31/5 |
| | Esther Robles | *Contemporary Finnish Architecture, till 23/4 |
| Louisville | J. B. Speed Museum | *Indian Paintings from Rajasthan, 5—27/4 |
| Madison | Memorial Union | 5000 Years of Sculpture, till 27/4; MALCOLM |
| Manchester | Currier Gallery | |
| Minneapolis | Institute of Art | |

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|------------------|-------------------------|--|
| | Walker Art Center | MYERS, paintings and prints, till 23/3; Mrs. Charles S. Pillsbury Memorial Exhibition (Includes Chinese gold jewelry and prints by 19th and 20th century French masters), till 4/5 |
| | Public Library | Paintings from the Musée National d'Art Moderne, Paris, till 20/4; *Two Finnish Craftsmen, till 11/5 |
| Nashville | Peabody College | *The Austrian Book, 19/5—21/6 *Japanese Woodblock Prints, 5—26/5 |
| New York | Brooklyn Museum | Modern home furnishings, till 27/4; 11th National Print Exhibition, 15/4—29/6 |
| | Guggenheim Museum | Sculptures and Drawings from Seven Sculptors, till 20/4 |
| | Metropolitan Museum | *A Century of City Views, 15/5—15/6; *WINSTON CHURCHILL, paintings, till 30/3; Masterpieces of Korean Art, till 30/3; D. O. HILL, Victorian photographer |
| | Museum of Modern Art | SEURAT, till 11/5; JUAN GRIS, 9/4—1/6; The Bareiss Collection, 23/4—11/5; 70 photographers of New York, 1853—1927, till 27/4; 20th Century Design, 4/6—17/8 |
| | Museum of Primitive Art | The Art of Ancient Peru, till 18/5 |
| | Whitney Museum | ROBERT EDMOND JONES, theatre designs |
| | Morgan Library | Central European Manuscripts, till 12/4 |
| | ACA Gallery | ANTON REFREGIER, till 15/3; CHARLES WHITE, till 5/4; GUTTUSO, 7—26/4 |
| | Alan | ROBERT KNIPSCHILD, from 24/3; J. Levine, Reuben Tam, and others, drawings, till 3/5 |
| | Argent | Greek artists (an exchange exhibition), till 19/4 |
| | Artists' | FRANK ROTH, paintings, till 3/4; SASSON SOFFER, till 24/4; ROLAND DETRE, 26/4—15/5 |
| | Barone | HAROLD BAUMBACH, till 29/3; RALPH ROSENBERG, till 26/4; JAMES BOYNTON, 28/4—24/5 |
| | Bodley | HARRY MARINSKY, till 25/4; LOUISE DODD, till 19/4; GERALDINE STERN, 21/4—3/5 |
| | Bonniers | TYRA LUNDGREN, ceramics sculpture |
| | Borgenicht | NEGRİ, sculpture, till 29/3; LEONARD BASKIN, drawings, till 19/4; SIDNEY GORDIN, sculpture 21/4—17/5 |
| | Brata | Bernice D'Vorzon, Sal Romano, George Sugarman, sculpture, till 17/4; N. MOMIYAMA, paintings, from 18/4 |
| | Burr | Group shows; P. A. TRAPIER, 27/4—10/5 |
| | Camino | J. GOYA-LUKICH, till 27/3; STANTON KREIDER, till 17/4; S. G. WEINER, 18/4—8/5 |
| | Carlebach | South Pacific Art, till 30/4 |
| | Castelli | CAPOGROSSI, till 26/4 |
| | Chalette | CHAGALL, March and April |
| | Chase | E. R. WITTEN, paintings, till 29/3; JANIE MICHELS, till 12/4; M. CROSWELL-SMITH, till 26/4 |
| | Collectors' | Gallery group, March; ZITA LANDY, till 10/5 |
| | Contemporaries | HENRI-GEORGES ADAM, etchings, till 28/3; A. FABBRI, till 26/4 |
| | D'Arcy | Primitive Art from the Covarrubias Collection |

Contemporary Arts

Davis

De Aenlle

Deitsch

Delacorte

De Nagy

Downtown

Raymond Duncan

Durlacher

Duveen Bros.

Duveen-Graham

Ward Eggleston

André Emmerich

Este

Feigl

Fine Arts Associates

Fleischman

Rose Fried

Furman

Gallery 75

Grand Central Moderns

Hansa

Heller

Hirschi & Adler

Martha Jackson

James

MARGIT BECK, paintings, till 4/4; BETTY MOSES, till 25/4; ELLI ZIMMER, 28/4—16/5

"The Hudson River Revisited"—paintings by S. Remenick, D. Levine, A. A. Shikler, A. Lerner, H. Dinnerstein, R. Sylbert, till 26/4

MIGUEL OCAMPO, paintings, till 5/4

BEN ZION, watercolours, etchings, till 30/3; Important Modern Prints, April; ZEV, etchings, watercolours, May

Coptic Art, April

JANE FREILICHER, till 29/3; Gallery group, drawings, till 19/4; FAIRFIELD PORTER, paintings, till 17/5

GEORGIA O'KEEFE, 40 watercolours of 1916—1917, till 22/3; CHARLES SHEELER, till 19/4; Recent acquisitions, till 10/5

Salon of 48 States, 3rd Group

ELIOT HODGKIN, till 19/4; EDWARD MELCARTH, 22/4—17/5

British paintings, Beauvals Tapestries

WINDSOR UTLEY, paintings, till 29/3; JAMES STERLING, till 19/4; Group Show, 22/4—10/5

Paintings by Seymour Tubis, Bernard Olshan, Vera S. Klement, till 29/3; HENRY MAJOR, paintings, till 12/4; ANNIE LENNEY, paintings, till 3/5; MIRIAM SCHAPIRO, paintings, till 31/3; STAMOS, April; Pre-Columbian Art, May

PAUL FLORA, drawings, till 25/3; Master drawings and watercolours

American and European contemporaries

German Expressionist paintings, sculpture and drawings, till 8/3; GERHARD MARCKS, sculpture, prints, till 12/4; LAURENS

BUD JACOBS, paintings, till 1/4; JAY ROSENBLUM, paintings and collages, till 25/4

ESTEBAN VICENTE, paintings, March; ADJA YUNKERS, recent work, April; Modern American and European

Pre-Columbian and Primitive Art, March

Contemporary French; F. KOMATSU, paintings, till 3/5

ELLIS, till 20/3; BYRON BROWNE, till 11/4; MORRISON, 15/4—3/5

ALLAN KAPROW, till 29/3; AVEDISIAN, till 19/4; F. LANSNER, till 10/5

GUTTUSO, till 26/4; CHARLES ALSTON, 29/4—17/5

ROBERT HENRI and The Eight, March; SOUTINE and His Friends, April

LEE KRASNER, till 22/3; NORMAN CARTON, and new acquisitions, till 26/4; HAROLD ALTMAN, MARTHA MCKAE, till 29/5

ALICE HODGES, till 24/4; J. and N. BILLMYER, till 15/5

| | |
|----------------|--|
| Janis | JOSEF ALBERS, 70th Anniversary Exhibition, till 19/4; Tapestries by Picasso, Braque, Matisse, Léger, and others, 21/4—17/5 |
| Juster | DAUCHOT |
| Kleemann | ERNST WILHELM NAY, new paintings, March; ALEXEJ and ANDREAS JAWLENSKY, till 5/5 |
| Knoedler | DALI, paintings, March |
| Kootz | SCHNEIDER, recent paintings, till 29/3; LASSAW, new sculpture, 1—19/4; RONALD, paintings, 22/4—10/5 |
| Krasner | JOSEPH KAPLAN, paintings, March; AMY GANS SMALL, sculpture, April |
| Kraushaar | CARL MORRIS, paintings, till 29/3; LOUIS BOUCHE, paintings, till 19/4; W. FELDMAN, till 10/5 |
| Little Studio | PIERRE HENRY, paintings, TAKIS, sculpture, till 2/4; J. BARBER, paintings, till 16/4 |
| Marino | "Third Annual Religious Show", painting and sculpture, till 10/4; CAROLE FRIEDMAN, paintings, till 30/4 |
| Matisse | MARINI, March; GIACOMETTI, May |
| Meltzer | ROLF NESCH, retrospective exhibition on the artist's 65th anniversary, till 29/3; DORR BOTHWELL, recent paintings, till 26/4 |
| Mi Chou | YA-CHUN WANG, paintings, 15/4—3/5 |
| Midtown | WILLIAM THON, till 10/5 |
| Milch | LOUIS DI VALENTIN, paintings, till 29/3; LAUFMAN, till 19/4 |
| New Gallery | E. POWYS JONES, 8—30/4 |
| New Art Center | KAETHE KOLLWITZ, drawings and prints, March; GROSZ and FEININGER, graphic work, water-colours |
| Newhouse | Gallery paintings |
| Parma | JAMES HARVEY, paintings, till 5/4; L. STERN, till 25/4 |
| Parsons | JACK YOUNGERMAN and JESSE REICHEK, till 29/3; LYMAN KIPP, sculpture, till 19/4; DUSTI BONGE, paintings, 25/4—10/5, also ELIZABETH MCFADDEN, collages |
| Passedoit | CHARLES SHUCKER, paintings, till 5/4; CHARLES SHAW, paintings, 7/4—3/5 |
| Peridot | LEON HARTL, paintings, till 29/3; LEO STEPPAT, sculpture, till 26/4 |
| Petite | ETIENNE RET, till 5/4; GARI, paintings, till 19/4 |
| Perls | EDOUARD PIGNON, first American one-man show, till 12/4; Masterpieces from the Adelaide Milton de Groot Collection, 14/4—3/5 |
| Pietrantonio | L. EATON; DELLA WEINBERGER, till 30/4 |
| Poindexter | GIORGIO SPAVENTA, sculpture, till 12/4; NELL BLAINE, till 3/5 |
| Rehn | SIDNEY GROSS, paintings, till 22/3 |
| Roko | RUDOLF BARANIK, paintings, till 27/3; ROBERT ANDREW PARKER, paintings, till 24/4; BERNARD LONGLAIS, paintings 28/4—22/5 |
| Saldenberg | TANCREDI, paintings, till 29/3; ANDRÉ MASSON, till 17/5 |

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Bertha Schaefer

Sculpture Center

St. Etienne

Stable

Esther Stutman

Sudamericana

Tanager

Terrain

Van Diemen-Lilienfeld

Viviano

Washington Irving

Ruth White

Wildenstein

Willard

Wittenborn

World House

Zabriskie

New Orleans Newcomb College, Tulane
University

Oakland Art Museum

Mills College

Philadelphia Museum of Art

Free Library

San Francisco M. H. De Young Museum

Santa Barbara Museum of Art

Seattle Zoe Dusanne

Otto Seligman

Stanford University Art Gallery

Washington Smithsonian Institution

Williamstown Williams College

ANGELO IPPOLITO, paintings, till 22/3; CHARLES
CAJORI, paintings and drawings, till 12/4

LUISE KAISH, sculpture, till 11/4

PAULA MODERSOHN-BECKER, till 31/3

JOAN MITCHELL, till 29/3; FRITZ BULTMAN, till
12/4; W. ZOGBAUM, till 3/5; CY TWOMBLY, May

LOUISE NEVELSON, etchings, March; JANE WIL-
SON, paintings, April

Young Haitian Painters, till 12/4

PERLE FINE, new paintings, till 21/3

"Person, Thing, Form", paintings, till 12/4

MAYER-GUNTHER, paintings, till 31/3; HELLA MO-
RAVEC, till 30/4

Contemporary European and American Artists

GEORGE PAPASHVILY, sculpture, till 12/4

L. KUPFERMAN, paintings, till 29/3; Sculpture by
Moholy-Nagy, Lipchitz, Hadzi, Geissbuhler, Rus-
sin, Fink, till 26/4

ARMANDO BARRIOS, paintings, till 10/5

FEININGER, watercolours of 1939—1953, till 12/4

MICHAEL ENGELMANN, posters, till 28/3; D.
SEIDLER, watercolours and prints, till 12/4;

MIMMO ROTELLA, collages, 14—30/4; ANTON
HEYBOER, etchings, 1—17/5

Contemporary Korean Painting, till 22/3; ALE-
XANDRE ISTRATI, recent paintings, till 19/4; KLEE,
MUNCH, ROUAULT, 23/4—17/5

LESTER JOHNSON, till 29/3; DAVID SAWIN, till
12/4; ROBERT CONOVER, till 12/4; JOSEPH STELLA
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MAILLOL, sculpture, drawings, prints, 15/4—15/5

*Art Books from Italy, till 27/4

*Tessal Exhibition, April

WILLIAM BRICE, paintings, watercolours, draw-
ings, till 15/3

ROBERT COLESCOTT, paintings, March; CHAR-
MION VON WIEGAND, paintings and collages,
April; GEMBERLING, paintings, May

CHARLES SELIGER and LARRY JOHNSON, paint-
ings and drawings, April; PEHR HALLSTEN,
paintings, May

*SARGENT, watercolours, till 22/4

SIR WINSTON CHURCHILL, paintings, 25/4—11/5

*Good Design in Switzerland, 13/4—4/5

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